NYM CRINKLE'S FEUILLETON

The Incorrigible and Insular Englishman -His Fight Against Improved Method, and his Reverence for What is Useless-The English Fog that Has Always Hung Around Wallack's-Gilbert its One Charm of Antiquity-A Theatre to Which Somebody is Always Returning-The Exact Value of Irving's Presence on Our Stage-Arrival of the American Dramatist.

I see that the Sun in paying a compliment to the departing stage manager. Mr. Robertson, says that his old Eccles in Caste will long be remembered by us as a piece of very artistic work.

Do you know that I believe there are two oninions about this? My impression is that his absolute and utter failure as a stage manager will live in our memories long after his npersonation of a part that he never played will be forgotten.

How we are going to remember him in a part that we never had a chance to recognize him in beats me.

Mr. Robertson was a fine type of the incorrigible and insular Englishman, who came to this country as a pioneer to teach us how to suck eggs. The biggest thing about him was his father's name, but even that wasn't large enough to cover his affluent inadequacy even in his father's plays.

I believe it was Mr. Robertson who selected Mr. Lovell to play the hero in The Abbe Constantin, and insisted that the New Yorkers couldn't tell an actor when they saw one after Mr. Lovell had shown how inadequate he was.

There have been quite a number of Englishmen sent over here to teach us stage management, and nearly every one of them has proved incorrigibly slow and narrow.

An Englishman fights against every improved method and appliance with the stolid desperation of a Brahmin. He looks at Daly's innovations upon Shakespeare with the same horror with which he would regard a man who revived the Magna Charta, or proposed to put a fire-escape on Westminster Abbey. He holds to some of his outworn stage flummery just as he holds to the Lord Mayor's show and his portable bathing tub. His sense of reverence for what is useless makes him use candles instead of gas in his hotels; his suspicion of everybody who hasn't brought a letter of introduction makes him carry his own luggage instead of trusting an express company and lock himself up in a railway coach.

I was very much amused at Joe Arthur's account of the London Fire Brigade. Joe went over there to arrange for the production of his piece, The Still Alarm, and knowing that Chief Shaw of that brigade had been in America and seen the improved working of our appliances he called on him. He says he found the functionary a howling swell in a cushioned chair in a luxurious office, surrounded by immemorial elegance and red tape. Whenever there was an alarm of fire the Victorian statutes were consulted for precedents, and when the Oneen's Counsel decided that there was no impropriety the engines moved. Joe wanted to call the chiet's attention to the American appliances for hitching up the horses. The chief listened to him for awhile stolidly, and

"Why do you use such extraordinary language. Why do you refer to us hitching up? My deah sir, do you mean the buttoning process?"

The look of ennui that came into his face when Joe explained that the American button-

and found that every horse was in his stall head in, and had to be backed out and turned round when the alarm struck To back them in would be a Vankee trick.

Englishmen adopt the American coupon system at their theatres, but they wouldn't have I must say that Manager Daly's introduction of the English method here reminds me of an American actor trying to drop his H's in

Wallack's Theatre always had a little of this English fog around it. In its best estate and spells Heraklites with a k. when doing its best work it stuck to the mack-

Mr. Lester Wallack grew American in spite it. of himself. Events naturalized him a little in

servatism was never quite overcome. He represented in his acting and in his playmaking the romanticism of Bulwer and his school. Rosedale was, and is, the best stage version of which thirty years ago was called in London "yellow-covered literature," and

many the "Lucinda" school. It is as English as an eel pie. But it was staged and acted and worked on an American

what thirty years earlier was called in Ger-

It's a curious fact that nobody has been successful in the part of the hero in that play after Lester Wallack. It failed in London and even Haworth couldn't make it go.

The truth is nobody could ever invest it with the melodramatic pomp and illusion that Lester Wallack gave it.

Of course it's an English trait to like old things-cheese, castles, comedies. It's not an American trait; it's not the trait of young

vantage. It was John Gilbert. His was the distance that lent enchantment to the view.

All other attempts were too close-too bang up to the moment. He was far away, courtly, grave, benignant

-- with the light of other days. And a good many of the ancient comedies at Wallack's were accepted as old, that had little beside this ivied tower on the English lawn.

How they can revive old comedies at Wallack's Theatre without John Gilbert is a puzzle

I suppose all the indignant scribes who insisted that the Abbe Constantin was a charming play must confess that it wasn't charmed.

This may be a mistake in judgment, but it is a good one. The writers on the Times and Tribune refused to judge the work by a popular measurement, and in that they exhibited the proper critical spirit. I have always held that it is the critics' function, not to | going on for twenty-five years. The Governor

When you want to be particulatly alone, did you ever try standing in a mob?

OF

THE

The exact facts about Paul Kauvar are that it is making money by virtue of its intense dramatic interest-which is entirely unlike the claim made for The Abbe Constantin-that that piece ought to make money by virtue of the entire absence of human interest. Mr. Steele Mackaye, let me say, played the part of Paul in Buffalo, much better than Mr. Haworth has played it here, and as Mr. Mackaye comes nto the cast again on Monday night, I suspect there will be a good deal of interest awakened.

It so happens that on the same night Rose Coghlan comes back to Wallack's. Will anything ever keep Rose away from Wallack's? Not even Pitou can do it.

These reunions at Wallack's Theatre are the funniest things on record. They have been cate. It ought to be a subsidized theatre, and an American theatre. There are fifty men in New York who could endow it and not miss the money. What a splendid position it would give Lester Wallack and John Gilbert as an advisary board, with power to return.

WEEK.

Whenever a theatre is founded in this city that does not depend upon public whim, public whim will begin to depend upon it.

Some of the money that Mr. Irving will take out of this country will go to the establishment of his London, theatre. What he will leave in return is not se easily estimated, I have tried very hard to sum up the benefits that he has conferred upon the American stage. It must be allowed that he has given us a fine example of what a man of intelligence, with a fixed purpose and a good backer, can do in the star business. But I cannot exactly see in what respect he has shown us the possibilities of dramatic genius.

The record, as I read it, made by the American newspapers, relates entirely to the amount of money he has received. Mr. Bram Stoker dwells continually upon the superior attendance. He does not dwell critically upon the superior interpretation.

Mr. Irving's company severely reduced to its ultimate is Henry Irving.

Any theatrical system which rests now-adays on an individual, has too small a pivot. Even Miss Terry, who is as capricious and variable an actress as ever lived, is subordinated continually less to the requirements of the drama than to the stage exigencies of Mr. Irving. She appears to have grown into a condition of utter passivity under a strong will, and nothing is more interesting paycologically than to watch Henry Irving's volition in Miss Terry's demeanor and speech. Her Marguerite in Faust is what Carlyle would call an adumbration of Irving.

I should like to see an incorrigible Celtic nature like Rose Coghlan's subjected to this sort of discipline and mental tyranny. How it would chafe and rebel and break loose!

Sometimes I have thought that all wom and especially clever women-are always looking for a master and are never happy till they have found one.

The real trouble lies in the difficulty of finding one.

Mr. Irving will go away from America with a large weight of golden sheaves. He will leave nothing but his example. Two men have profited by it. Dixey on the one side and Mr. Daly on the other.

On the whole, I think Daly's imitations are better than Dixey's.

Since I last wrote you the American dra-matist has arrived. His name is Sydney Rosenteld. Do you know what he has done? He has dramatized the divorce laws of the

United States. This is the work of a genius.

The United States government is struggling with that question. The legal gentlemen and the legislators of the country are in a muddle over it. Every man who travels in our land finds his marital status changing with every State line.

It's the most stupendous farce a nation ever encountered, and what the soc.al economists have failed to exploit, the dramatist has seized and exhibited.

Now we shall see how far the theatre will help on a needed public reform.

Mr. J. M. Hill, who can concentrate more enthusiasm on a given point, and back it up with more staying power than any man I know, has taken Sydney by his callow wings and set him in a golden cage.

The Possible Case is to follow The Henrietta. So unerring was Mr. Hill's judgment about Howard's comedy that he will do another, and this time without any partners. His faith is in the theme first of all, which is a live one; then in the treatment, which is pure comedy. And in pure comedy we have lately seen how clever American playwrights are.

The idea of having everybody in a play numerously married and promiscuously divorced. according to the laws of half-a-score of States, is a generous one. It appeals to the American's love of facts and sense of humor.

That's all I know about it. NYM CRINKLE.

Alfred Thompson has gone to Chicago to complete arrangements for the production of his burlesque, Cinderella, at the Grand Opera House next Summer.

The second annual benefit by the variety profession to the Actors' Fund will take place at Miner's Bowery Theatre on Thursday after-



GRACE HENDERSON.

The first thing an Englishman of good taste asks when consulted about a cheese or a com-

The first thing an American asks is this: "Is it new?"

This is just the difference between the neufchatel of Henrietta and the crumbling cheddar

He gives you the old cheese, but he takes the mould out first.

But Heaven be praised he restores the chiton, the himaton and the diplodion, and he

Whenever he serves the Falerian he calls your attention to the modern syphon that holds

Lester Wallack always had for use one

what they ought to like. The public were told that they ought to like

the Abbe Constantin. But they havn't liked it all the same.

The public ought to cultivate repose, suppress their passions, sit in the sun and read

But the public will not do it. They raven for blood, they howl for Fanny Davenport and La Tosca, and passion and fire, and purpose and action, and a whole lot of vulgar human things.

I can't help it, being an ascetic myself. I object to it, but I can't remedy it. When I have my own way I meander far from the noisy haunts of men and sit down and contemplate Belasco and Georgie Cayvan-how rolly-poly she is and peach-dumpling like.

In my moments of abstraction, when I wish

Lester Wallack."

By this means the public were spared any

Somebody is always returning at Wallack's -here and there perhaps an exception. Caroline Hill did not return. She was too clever. Lovell will not return. He isn't clever

No doubt if we could see Pitou's starring contract with her we should find a clause in it permitting her to return to Wallack's at stated

ing process facilitated the work of getting to a fire was pitiful. The Yankee then went to the fire stations,

An American manager tried to make the it. They stuck to their booking system, and of London Assurance.

intosh and umbrella.

edy is this: "Is it mouldy?"

Mr. Daly stands between the two extremes,

spite of his protests. But his English con- charm of antiquity that gave him great ad- to be alone, I go to Paul Kauvar.

nations any more than it is the trait of young tell the public what they like, but to tell them was always coming back. There used to be a standing line on the programme, "Due notice will be given of the reappearance of Mr.

> shock such as might have taken place had the Governor make his appearance suddenly and unexpectedly.

enough. It requires a certain mean of cleverness to return. I suppose we get the exact measure of it in Rose Coghlan.

Wallack's Theatre, my dear MIRROR, is a splendid opportunity for some kind of a syndi- noon, March 29.

At the Theatres.

STAR THEATRE-PRANCILLON.

Marquis de Riverolles,Ge	ustav Kober.
Franciska Hedwig Nies	mann-Rasbe.
Annette	Lilli Fech.
Stanislas de Grandredon	a Schonlank.
Jean de Carillac	Moris Morits.
Therese Smith	tonie Ziegler.
Colestin	Carl Muller.
Ein Anderer Diener	inrich Zilser.
Elias August	e Burmester.
	A. Mever

The persistent audacity with which Dumathe younger, in his comedies, broaches startling social theories is a familiar fact in the dramatic world. His later works have "made the expenses" of whole volumes of Parisian satire and pasquinade. Those who fancied that he had touched high (or low) water mark in Denise will be undeceived by the still more sensational Francillon, which made its first appearance in New York at the Star on Monday night, in German dress, with Hedwig Raabe in the title role.

Unlike one or two of Racine's plays, Francillon was not written for production at a young ladies' seminary. A jury of very casehardened matrons would rather be ind'cated in the premises, and even they would do well to take their fans. The lex talionis in matters of matrimonial infidelity is of world-wide application practically, but its theoretical and dramatic treatment is rather disconcerting, and is fitted to rouse much grave question, artistic as well as moral.

It is not, in first instance, with the ethics of M. Dumas' play that we care to take issue. That a young wife, finding her husband shamelessly untrue to her, may allowably proceed, after due notice distinctly given, to avenge herself by taking a lover, from no impulse of passion or affection, but simply as a deliberate retort to her husband's fault-all this is startling, certainly, but like so many of the author's theories might admit of his usual incisive and plausible treatment. It presupposes, however, and necessitates a domestic drama, not a comedy. The question would be, in the French phrase, "neatly posed," and whatever mur murs it might excite from the moralists, might furnish good material for exciting and even strong dramatic work. If M. Dumas had had the courage of his convictions, and gone on to make his heroine actually guilty, howeve painful or revolting the scene-however imable or absurd the event, he might have given us something worth serious discussion and deliberate praise or blame. He does nothing of the sort. Like the showman who exhibited the fork belonging to the knife "with which Balsam was going to kill his donkey," he harrows the feelings of every one-his stage personages and the audience includedwith an offensive setting forth of what Francilion thinks she has a right to do, promises to do, and vows she has done; but which, misled by a very transparent trick, she finally con es not having done, to the very moderate relief of a sulky and disgusted husband, and the tempered approbation of an indulgent but much-puzzled social circle. It was a false alarm-call off the engines-there was no fire, but only a pettish little girl pulling the call. And so instead of the good rousing melodrama promised, we fall into the flattest of farce, if not of burlesque. For so trivial a result there is a sad waste of thunder in the index, especially when the sulphurous explosion is so extremely ill-flavored.

Spite of this evident defect, and a rather wandering, inconsequent way of telling his story, spite, too, of Mr. Dumas chronic habit of punching the head of his auditors, having once got them safely in chancery, with discursive ethico-social theories, the play is still amusing, bright in dialogue, easy and interesting in movement, and on the whole entertaining to people not troubled with an over-

admirably acted by Mr. Conried's fine company. Mme. Raabe suffers from the chronic drawback of a matronly appearance which makes it improbable that she is (vide the book) just weaning her first infant. and from the slight but ever-recurring shade of comic rusticity due to her more especial roles. With this deduction she makes a charm ing Francillon-affectionate, passionate, intense, and particularly wrong-headed and silly, as the role comports. Ranzenberg adds one more to the long list of excellent roles which he has-for us-created at the Star. His De Riverolles is a telling picture of the conventional type of Parisian comedy husband. with his easy, surface good-breeding, and radical bardness and selfishness, set off by a peculiarly illogical notion of manly honor and mestic fidelity.

Kober is a genial, if rather preachy old gentleman, as the elder De Riverolles, and Lilli Petri. as usual, the most charming of ingenues. The others all do their work well and the staging was highly pretty and tasteful.

S. R. O. greeted those who entered the doors of the Windsor Theatre at eight o'clock on Monday evening, when Annie Pixley appeared in The Deacon's Daughter for a third engagement in this city with that piece. She was as lively as ever, her songs and whistling solo in the third act bringing down the house as usual. Miss Pixley is fortunate in having an excellent supporting company. Chief among them should be mentioned M. C. Daly, R. S. Dustan, Annie Douglas, Annie Barclay and May Thompson. The latter's performance of the part of Mary is a clever piece of work, which elicited a good share of the applause of the evening. Next week representation at the Union Square Theatre on

Evans and Hoey will make their first appearance here this season in The Parlor Match.

Nat C. Goodwin appeared on Monday night at the Fourteenth Street Theatre in Lend Me Five Shillings and Turned Up. In the first plece he acted with great brightness and very little exaggeration. His Golightly formed a pleasing indication of his powers in pure comedy, divorced from horseplay. In Turned Up he gave his laughable performance of Caraway Bones, and at the end of the second act he was called enthusiastically and asked for a speech. He responded very amusingly in the vein and manner of Caraway Bones. Mr. Goodwin's engagement is for two weeks. Roland Reed appears on February 27 in David D. Loyd's comedy, The Woman Hater.

Alone in London drew a large audience to the Grand Opera House on Monday night. Cora Tanner received a royal welcome. C. R. Craig, as Richard Redcliffe, was a realistic villain, whom the gods howled at hatefully whenever he made his appearance. The rest of the company were unusually good, and gave excellent support to the clever star. The play was well mounted. James O'Neill in Monte Cristo is the next attraction.

Only a fair-sized house greeted Frank Daniels and Little Puck at the People's on Monday night. The piece is founded on a few ideas suggested by the familiar books "Vice Versa" and "A Fallen Idol," by F. Austey. It was described at length in these columns a few weeks ago. Mr. Daniels comic talent is in a broad vein that pleases the average andience and wins plenty of applause. Bessie Sanson has adopted THE MIRROR'S hint and toned down her howdenish Mirando. It is now somewhat natural. Rillie Deaves Clara Giltedge was well sustained. Emms Hanley was pretty and graceful as Minnie Titters. In its entirety Little Puck is much more amusing than many of its more pretentious farce comedy rivals.

Herrmann opened to a large house at the Fifth Avenue on Monday night. The spectators were, as usual, mystified by his deft witchery and amused with his diablerie. Herrmann is unquestionably the cleverest prestidigitateur now before the public. His present programme is varied, including, besides his own tricks, some swift and wonderful juggling by D'Aloini, and a series of stereopticon views Next week Herrmann will present his latest French acquisition, Le Cocon.

Check 44, with W. A. Mestayer and Theress Vaughn, opened to a large house on Monday

Erminie booms merrily along toward its 700th representation which will be duly celebrated with pomp, ceremony and souvenirs on Feb. 29. The operetta still draws like the engine of the Chicago "Limited."

THE MIRROR'S prediction is fulfilled. The The management announce that this will be the last season of Wallack's as a stock theatre. The speculator's fell work is done. The Abbe Constantin drags its weary length along until Monday when London Assurance will be given as the first of a series of comedy revivals.

On Monday night the new cast of Paul Kauvar will be seen at the Standard. No doubt the changes will excite curiosity and do the receipts good.

On Tuesday night Pete was given its rooth performance at the Park. The theatre was iammed. There was more to denote an unusual occasion than the attractive souvenir programmes. The boxes-were handsomely decorated with flowers, and fragrant and magnitudinous foral pieces were handed to the principals during the evening. Nobody was forgotten from the star, Mr. Harrigan, to that charming little juvenile actress, Kate Patterson. The piece never went better. Mr. Harrigan played with remarkable skill, and all the clever favorites of the company put forth extra exertions to make the event notable. The sweet songs of Dave Braham were encored again and again. It was altogether a memorable night in the history of the popular Park.

Mr. Wills' play, Olivia, which Fanny Davenport brought out at the Union Square nine years ago, will be the opening selection for the engagement of Henry Irving and Ellen Terry at the Star, which begins next Monday. Mr. Irving's Dr. Primrose is reputed to be one of his most artistic creations. Miss Terry created the part of Olivia at the Court Theatre in London.

The Kernells are holding forth at Tony Pastor's this week with their specialty company. The show is an amusing one.

Heart of Hearts has been augmented by the appearance of Thomas W. Whiffen in the part left open by Frederick Robinson's retirement The play goes well and draws well.

The Wife holds on its prosperous career at the Lyceum. The theatre is none too large at times to accommodate all that wish to see the play.

The Henrietta will have attained its 150th

Saturday sight. The run will last six weeks longer. It is safe to presume that during those final performances the successful comedy will be seen another time by many people who have enjoyed it once.

Albert, the winner of the six-day race, is appearing at Dockstader's this week, where a diversified programme is nightly presented.

The Musical Mirror.

THE MIRROR has never stinted itself in the expression of its very slight regard for programme music. It has pointed out, and will frequently have occasion to do so again, that the range of sensation and emotion fit for musical expression is very limited as compared with the field of pictorial or literary art. Just in proportion as the composer seeks to rouse in us definite and specific feelings, or to call up, in imagination, clear-cut events or pictures, just so is his work usually futile, pedantic and tedious. The melancholy of Romeo in the garden, the passionate longing of Faust under Margaret's window, the pensive reverie of Wolfram's hymn to the evening star, are all good themes for tone-painting, and have given three great writers a chance for some of their most exquisite compositions. But the jerky monotony of the queer galloping rhythm in the Walkyrenritt, with the discordant piccolo-whinny at fixed intervals, while pictaresque and suggestive enough, seems to us quite from the mark of art, essentially unmusical, and, in a fine sense unsatisfactory. The peasant hymn of praise in the Pastoral Symphony is exquisite, but the thunder claps and pouring rain of the preceding tempest are less laudable, and the cuckoo, if anything, rather funny. It might be too much to say that second-class composers mainly affect this sort of thing, but it is pretty safe to assert that when the best men are seduced into this elusive hunt after a priggish picturesqueness, they are apt to produce but a deceptive and muddled picture, while they largely sacrifice the real beauty and nobleness of their work.

Yet the tendency seems to grow. It is not long since an aspiring poet of the West coast essayed to tell us in chords just how a man feels when he suffers from the "desire of kingship," and make us hear the pleasant gurgle and simmer of that diabolical chowder so deftly brewed by Macbeth's witches. The next step will be to give us a dramatic Wall street symphony with a leit motif for the baffled bulls and another for the beatific bears, an adagio wall for the shorn lambs, and a schergo for the messenger-boys-caught, for once in their lives, skipping—the whole to close with a grand orchestral finale expressive of general "bustedness" along the whole

Far be it from us to cast such ridicule upon the programme of M. Gericke's third concert. given at Steinway's on Wednesday of last week, but the thoughts here hinted "lay near" during much of the performance. There is thing of the "programme" tendency even in the Egmont overture, with the hero's blissful dream followed by the shock of his awakening and the martial dignity of his march to the scaffold. There is a great deal of programme in Saint-Saens' Danse Macabre, a quaint and clever work, in which almost everything is sacrificed to the one element of ghastliness, as embodied in the discordant rasping of Death's fateful fiddle and the tick-tack of the skeleton's bleached and rattling bones.

Even in Raff's Symphony, Im Walde, with all its poetic beauty and skilful construction, we confess to having been no little puzzled to discriminate the sensations proper to the forest by day from those which peculiarly fit the evening. The "silent breath of night" seemed to us to need a good deal of brass and kettlehuntsmen and the sunrise, to our unimaginative soul, got a trifle mixed.

No such comment attaches to Schumann's Concerto for violoncello in A minor, played by Mr. Fritz Giese neatly and with taste, but with a peculiarly thin, reedy quality of tone; approximating the sound of the "muted" string. It has one or two beautiful passages full of melody and feeling, but on the whole is a mere student's exercise, as tedious a bit of musical grammar as it is often our fate to hear.

For the execution of the whole programme we have nothing to offer but praise. If, in a former article, we have seemed to cast doubt on some details of execution in the first concert of the band, we gladly recall it. It becomes continually more clear that Mr. Gericke has worked his orchestra up to a splendid machine, of exceptional accuracy and perfection, one from which our own organizations may cheerfully find something to learn, and, in any case, in the fine rivalry of art, a foeman worthy of their steel.

The fourth concert of the Philharmonic Society was given on Saturday at the Metropolitan to an audience which had very literally melted down to about half proportions. Those who did brave the weather to get there were rewarded with a programme of majestic severity admirably played, as always in the case of this fine organization.

Basgiel's Prometheus Overture is a sonorous and dignified piece of work, but not especially striking either in theme or treatment. Bach's concerto in G major for string orchestra is rich and warm with the sunny cheerful-

suggesting the fugued treatment—so peculiar to the composer and his age.

Beethoven's Eroica symphony, which closed the programme, would form a good text for the continuation of our remarks on programme music in the notice of another concert this week. It was, as those versed in musical history are aware, composed with distinct reference to Napoleon Bonaparte, and a presenta tion copy forwarded him, the title being after wards changed to "The Heroic" when Beet hoven lost his pristine admiration for his former idol. Whatever be its history the symphony as it stands is a monument of grand and dignified musical creation, of almost undue length, and sombre in its prevailing tone, as befits the general character of the theme. Any imaginative person, after duly meditating over the heroic character in the abstract, or the fate of some particular hero in history, with its chances and changes, lights and shadows, would be likely to find the solemn measures of the symphony chime sympathetically with the key of his thought and mood. That any one should trace out in the music the special events or phases of Bonaparte's career, or any other, with such definiteness and certainty as not to be con fronted by his equally intelligent neighbor with a directly converse interpretation, we greatly doubt. The present chronicler distinctly remembers having once essayed this task, and having come to notable grief in conse

The execution was, throughout, massive, correct, and sympathetic. We have already had occasion to allude to the smoothness and fine sonority of tone, especially in the strings, rendered possible, with this orchestra, by their exceptional numbers and splendid discipline.

Emil Fischer, who, simply as an executant may rank as the most correct and satisfactory of the male artists in the Metropolitan Opera company, sang the air, "In Schaeumender Wellen," from Haydn's Creation, with excellent method. The compass of his fine voice was especially displayed in a protound and subterranean bass note which, for a parallel must look to the equally famous one in the noble air from Flauto Magico, "In Diesen Heiligen Hallen." His fine execution of Schubert's "Wanderer," brought such a stormy and imperative recall that he was fain to respond with Lassen's air, "Es Muss Was Wunderbares Sein," and he was lucky to get off with that.

The eighth Thomas Symphony Concert, given at Steinway's on Tuesday evening, will seem to many the most satisfactory of the series so far given. The programme was varied, brilliant, and charming in every num-

Schumann's Rhenish Symphony, in E flat, which headed the list, has none of the dryness or obscurity of theme, the contrapuntal com plexity which makes some of the composer's works so hard to listen to. It is bright, and ringing with the freshness and vigor of his best period. The themes are broad and melodic, the rhythm clear, and the coloring strong, and even martial, especially in the noble opening movements, the alegro and the moderate It was played with a splendid fire and breadth, which suggested a whiff of that salt breeze so recently waited to us from the Boston marshes.

Victor Herbert is a clever violoucellist, who, as he sits in front of the orchestra with his massive, comely head, and figure, throws the whole picture out of drawing and makes them look as if they were all in a sort of back scene. a hundred feet or so away. He plays with clear, skilful and certain method, though without much poetry, and with an intonation not always absolutely impeccable. His brilliant rendition of Rubinstein's difficult and beautiful Concerto No. 2, for 'cello and orchestra,

Krug's Symphonic Prologue to Shakespeare's Othello has already been noticed in these columns as a work of singular poetic beauty. The few opening bars are a trifle dry and unpromising, but the composition soon passes over into a strain of passionate sentiment and intensity of the most striking kind, orchestrated with the richness peculiar to the most modern school, and closing with a highly dramatic finale. It was gived in place of the proposed Dvorak variations, for which the score had failed to arrive in time, but no one, probably, felt aggrieved at the substitution.

The Chopin Funeral March was given, to our taste, a trifle too fast and too smoothly and lacked somewhat of the sullen, heavy, staccato beat which we are used to hear in both the orchestral and the planoforte transcriptions. It was superbly effective, notwith standing.

When it is mentioned that the programme closed with Liszt's Hungarian Rhapsody No. 12, we have said enough to indicate one of the richest, most varied, and most delightful symphonic feasts of this very noble series.

Mr. Gericke's orchestra, as every one knows, is especially strong and excellent in the strings. From these picked artists a farther selection gives an admirable quartet, bearing the firm name of Franz Kneisel, the first violin, with Otto Roth for the second violin, Louis Snecenski for the viola, and Fritz Giese for the violoncello. The concert of the club as Steinway's on Saturday last was an æsthetic pleasure of a high order. Schubert's posthunous quartet in D minor and Schumann's A major quartet No. 3 were charmingly renness and clear melodic construction-always | dered, and Conrad Ansorge with the club gave

a fine interpretation of Rubinstein's Trie in B flat for plane, violin and 'cello. For once Ansorge played from the score, and not, as usual, from memory, and seemed a trifle less individual and poetic in execution by the limitation, but his work is never less than artistic.

It will be pleasant to make more minute report of the next concert of the association, which, it were to be hoped, might be given in some more "cozy" space than Steinway's, Good as the hall is for orchestral performances, it so swallows up a chamber club as to remind the hearer of the famous "huckleberry in a pail of milk," of rural tradition.

The following people have been engaged for Sydney Rosenteld's comedy, A Possible Case. Sydney Rosenteid's comedy, A Possible Case, to be produced at the Union Square March 26:
M. A. Kennedy, Robert C. Hilliard, Frank
Losee, W. H. Thompson, George Devere,
Daniel Leeson, Genevieve Lytton, Louise Rial, Louise Walstern, Kate Osterlee and Francis

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I have always had an idea that in some mo ment of relaxation from the great mental strain of being a Gusher I would become a comedian founded on that funny fact Nat Goodwin.

On Monday night in a bouse packed from front door to roof, with shricking, shouting laughing humanity, I made up the mammoth aggregation of odds and ends-the grand combination of fact and fancy which I denominate my mind-that I would study Nat's methods and strike the world a second comedian of the same

I paid particular attention to the way he did it, and I found that one thousand men might say the same sentence with the same inflections, the same attitudes, the same expressions, and it wouldn't amount to a row of pins.

There is one element in Nat Goodwin's composition that for want of a better word can be called contagion. He's the most contagious comedian I ever saw. There are a great many fevers in this world that may be devouring the sufferers, yet will not spread. You can sit beside the b.d; you can hold the diseasecharged hand, and your own pulse will not quicken; you will not contract a single symptom. And there are other complaints so infectious that if you shake the patient's pants out of the second-story back window an old lady on the next block takes to her bed.

Of this kind is my Nathaniel. Surely "there was a star dawned, and under that was he born." He struck New York a red-headed boy of fifteen, doing his clever imitations to obscure and limited audiences. To-day, in the van of his profession, he dashes into the cheerier specimens of dull, old-fashioned stand. ard comedy, and wipes out the mechanical contrivances we remember to have heard grind out the same tune without the variations.

A red-headed boy. Yet I can't see the slightest change in that face and head since it sprang up and greeted me thirteen years ago from a lounge in the Winchester House on Broadway, when dear Lizzie Weathersby one hot July day introduced me to the idol of her heart-an idol thenceforth in that loving heart till it ceased to beat a year ago.

"I want you to like him for me this one afternoon," said she. "You'll love him for himself all the rest of your life."

And so I shall, bless his clever sorrel_top He's a boy-an impulsive, impatient, spoiled boy; but the brightest, quickest, most delightful boy that ever gladdened and troubled the hearts of those that loved him.

To those who never met Nat Goodwin off the stage it is impossible to convey what he is -a revelation of wit, an inspiration of mirth, "a joy forever." The introduction of that man into a symposium compo ed of the Historical Society of New England, and the Geographical Caucus of Great Britain, will turn the whole business into a circus in ten minutes.

I give him ten minutes to thaw out such an iceberg as Hamilton Fish or the Dean of Canterbury. Like Bryant's thanatopsis, "He steals into your sympathies ere you are aware." Steals? He robs-robs the dullest hour of its drag, the most anxious heart of its pain. As an antidote for the toothache he

A dear old neuralgic uncle put in five nights at my residence some years ago. Ninety five things were done to him. He slept on hops; he fed on anodynes; he pervaded the premises with a wild flavor of misery. Nat came to town.

"You must get along without me this evening," I said to the old fellow. "There's the mustard poultice on the bureau; there's the Ready Relief and nervous antidote on the table; the hot-water bag is back of the stove; the peppermint and magic oil, chloroform, liniment and instantaneous nerve cure in the chair beside you. I'm going to see Nat Goodwin in Hobbies."

The sufferer climbed up and begged not to be left. "I shall be dead when you return," said be.

"Put a flannel petticoat round your distracted old head then and join the gang," said

"You'll kill him !" cried every one who saw me cart the ancient off to a show. But I carried him. I vow he laughed at the Professor till I thought he'd go to pieces. He pulled the cotton out of his ears lest he should lose a line. He invited in the winds of Heaven, so they bore in the rollicking remarks of the inimitable

There was a complete metamorphosis in my patient, and next day, for the first time in five weeks, he was free from pain. I've prescribed Nat in a hundred cases, always with beneficial results. I could tell you what he did for Maria, but my own certificate is enough.

lighten the cares and anxieties of a business man, and make a woman forget her back-hair and her front teeth like Nat Goodwin.

The world has found it out. While yet a boy is the master mirth-maker of the age, the most popular comedian before the footlights, and the most interesting and amusing man off the stage that ever gladdened the earth.

I won't try to be a comedian like him. couldn't be. But I'll do Hamlet some day (John Harrington wants to do Ophelia) and give the boys a treat.

I get all sorts of letters asking all sorts of questions.

If I use Jamaica ginger in compounding these articles?

If I favor an ice bath for the head after ome such great mental exertion as the pres-

If I think suspensory garters are superior to the old-fashioned knit-wool string tied in a

the kingdom of Heaven? If I enjoyed the benefits of Christian parents?

If I caught this thing from any one similarly afflicted or developed it in myself?

If I have ever known a gold ring rubbed on a stye to produce a litter of pigs? If I ever knew marriage to work permanent reformation in a man, or a popular leading actor on Wallack's stage to restore domestic

peace to the troubled human heart? If I knew whether its old-times rocks, or the rocks on which we split, that are used in rock and rye?

And if I think that Rosenfeld's Possible Case, that Hill is going to produce, will run so long that it's no use for a man to send a five-act tragedy he thinks about writing to the Union Square?

But a pleasant letter comes to me from a Western State, and an honest, interested reader of THE MIRROR says:

"In much that you have written and I have read there is a spirit of unbelief. I wish you would tell me if you are a follower of Robert Ingersoll's creed, and an infidel, and don't believe."

My anxious friend, a believer in Robert Ingersoll's creed is not an infidel. He is a Christian of the truest kind. Some one lately advised me to read the Russian Count Tolstoi's books, called "My Confession." and "My Religion." Now, the aggregate religious influence of those two volumes isn't equal to one sentence of Robert Ingersoll.

I think if you took a good, orthodox, churchgoing person, and put him through a course of Ingersoll's lectures, and read him those two books of Tolstoi's, he would rise a better man and Christian-from the first experience than the second. He would come away from Ingersoll thanking God for having made such a healthy heart and magnificent intellect as the giant unbeliever possesses.

He would think of Tolstoi as a wordy, windy, well-worn worldling, pretty well used up by the musk-scented pleasures of fast life, trying hard to draw up a tack on which to hang some hope for the hereafter.

After threshing away at nothing with a club. he sits down and calls on you to see how exhausted he is, and recognize what a lot he's

My friend says: "Do you believe the Bible ?" And I say, "In spots." You could run a man on Bible principles, build him up on Bible ex ample and precept, and make as thoroughpaced a scoundrel as ever walked on two legs.

The old views of Zoroaster, the Chinee rulings of Confucius, the guidance of the Koran, couldn't begin to turn out such a sweet-scented cuss as one could mould from the estimates and proposals found in the Bible. Therefore, I don't believe in the Bible wnolly-covers, fly-leaves, and family records.

I had a cook once who, in intervals between soups and omelettes, used to do a little missionary work on me.

"Chile, chile, now can't yo beleabe all dat dar good book ?" "I never will believe Jonah swallowed a

whale. Jane." said I. "P'raps he didn't done gone swallow him all to once. Jest had it biled nice, an' made with a Mayonaise what was left; an' p'raps it war a mighty small whale, Missus. In tellin' of a big story dere's a good many little things left

out. "Then I don't believe they took a rit out of Adam and made a woman out of it," said I.

"Wal, chile, some times I thinks dat meant he made a low marriage; dat Ebe was a hired gal dat come to work for Adam's folks, an' he jes take an' married her against 'em, an' they made up dat story. Ole folks is strange, chile, mighty strange."

Jane didn't work a great change, zealous as the poor dear was. To this day I don't believe that Jonah swallowed even a little whale -nor that Adam married the hired girl.

We don't, any of us, believe anything-we hone. That's all the blind ignorance of our getting here, and the blinder ignorance of our departure will admit.

I heard an old dog doctor talking of dogs finding and eating the things to do 'em good when sick, say:

"It's instinct, ma'am; and that's a damsight better nor any the stuff we find's ordered in books."

There is an instinct in every human heart

that this life leads up to something better, from the Persian with his eternally beautiful Houris peopling the Mahommedan heaven, to the woman down East who knew Paradise was passed in a rocking chair without even knitting

The Paines, the Voltaires, the skeptics of the world have been unpleasant to look on. and the conditions of their continuance on earth have not been as sweet as Hyler's icecream soda, eaten and drunken with a pretty spoon (no allusion to the dude who pays for

But with the most powerful leader that skepticism has ever known it is different. Nature, fortune, fame, all smile on Robert Ingersoll. He can imagine no purer joys than he tastes at his own fireside. He can picture no brighter angels than the wife and daughters in his home. He is an idolatrous husband and father. And though his wonderful reasoning bow-knot just below the knee, and of such is faculties, his vast educational possessions may say persistently, "After this, nothing," his great human heart takes up the cry of instinct, and he says of the hereafter-"Though I don't believe, I hope."

And so, kind Western friend, I say to you: don't believe much, but I hope a great deal.

THE GIDDY GUSHER.

The Amateur Stage. THE AMARANTH IN GRETCHEN.

One of the very best performances seen on the amateur stage this Winter was the production of Gretchen by the Amaranth on Wednesday evening, Feb. 8, at the Academy of Music, Brooklyn. Every part in the cast was in competent hands.

Alfred Young as Faustus played with a sincerity and earnestness that won him many rounds of applause; and Charles Heckman although a little too methodical, nevertheless did the part of Mephisto in such a polished and insinuating fashion as to create a deep impression. Thomas T. Hayden made the best effort in his career as Godfried. He displayed a dramatic force of which few thought him capable, and read his lines most satisfactorily. Frederick Brown did Prior Anselm in a commendable manner; while John Littleton, S. C. Acton, Jr., and F. Oberrender were deserving of praise for their good work in smaller

Interest, however, centered in Laura Sedgwick Collins, who essayed the difficult role of Gretchen. To say that she did remarkably well is simply just. Her voice sounded harsh at times and tended to masculine expression, but beyond this defect she was worthy of special praise. Lizzie Wallace looked and acted the part of Lisa excellently, and the May Halberts, Annette Sterner and Jennie Cochrane respec vely as Barbara, Bessie and Agatha to Gretch

en, manifested ability.

The play was under the supervision of Chas.
Bellows, Jr., and that it ran without a hitch was in a great measure due to his efforts in coaching the cast.

THE COMEDY ASSOCIATION IN OURS. The Comedy Association gave a very poor representation of Ours at the Athenæum in Brooklyn, on Monday night. Thirteen is supbe an unlucky number; whether 13 had anything to do with the failure of the performance, is a matter for conjecture. Thomas Platt walked through the part of Prince Petrovsky, Jose E. Pidgeon was in-sipid as Captain Samprey, and Ernest O. Jacobson was an erratic Colonel Shendryn. Thomas C. Bell failed to get all there is in the part of Sergeant Jones. Douglass Montgomery would have made a much better im-pression as Hugh Chalcote had he not striven to mimic the easy grace and careless self-pos-session of Lester Wallack. He did very well, however. Frank Cuddy was conscientious in the small part of Houghton. Miss E B Lyman as Lady Shendryn was decidedly out of place. Her acting was particularly bad, even for an amateur. Mrs. J. B. Gansepohl was not much better as Blanche Haye, Mrs. Ella Georgen was well received as Mary Net-

NOTES

W. F. Wells, of the Booth, is desirous of adopting the professional stage and is now seeking to place himself for next season. Mr. Wells has a good stage presence and possesses an excellent record as an amateur The Green Isle Club gives decided proof of its ambi-tion, by making arrangements to produce O'Neil the Great, on March 19.

Great, on March 19.

The Amateur League will present Caprice [has Howard P. Taylor, who owns this title, consented?] by John Courtney this Thursday evening with the following cast: Mr. Leeson, Mark J. Bingley; Matthew Bates, B. R. Throckmorton; Hon. Augustus Solon, My es Haffenden; Mr. Clinton, W. D. McClintock; Tom Tort, Harry Lee; John, Charles W. Everett; Laura Leeson, Eila G. Greene; Fanny Fact. Kate Allen.

Miss Martinot's Modest Candor.

Sadie Martinot was demurely waiting for her breakfast at the St. James Hotel the other morning, when a MIRROR reporter called to inquire about her rumored engagement.

"I am on the verge of signing with Rudolph Aronson to appear at the Casino in Nadii either on the 7th or 15th of May," she said, and I have accepted that offer from among a number of others. I leave here on Saturday on the Werra, and return in April to rehearse. I shall go to Buda Pesth and see all that I can of the life of the sort of Hungarian peasant I am to represent.

"Besides Mr. Aronson's offer I had one from Mr. Rice. It was a princely one, and it seemed a sin to throw it away. of Pekin, which he intends producing at the Bijou on March 12 is a lively opera, and the part which he wished me to play in it is charming. Friends of mine being desirous that I should go starring, and a manager who al ready has a popular star under his control desiring me to go out under his direction. proposition I did not give very serious

"Although I do not intend to be egotistical in saying so, it is a fact that since I have been away there has been no one here to fill my Friends who came over told me that fact in Europe, but I always thought they meant it merely as flattery. But it seems to be the truth. Before I appeared Lillian be the truth.

a tribe upon the earth but cherishes a bellef Of course when I went away I thought my place would surely be taken by some other, but it hasn't been. Lillian Russell came back, but no one grabbed at her. The New York manager did not want her, the provincial manager did not make supreme efforts to secure her. The New York public was apathetic so far as she was concerned. Do I know the reason? Of course! It was all on account of her shape. Somehow or other a woman loses her attractiveness when she loses her figure. Women of the stage fear to lose their beauty. but that would be better lost than their figures Look at Judic! Such an artiste, such divine grace, such finesse! And yet who is deceived by that figure when she is called on to appear as a young, innocent girl? They say I am growing a little stout myself, but it is not true.
If I see any signs of it I shall exercise until the superfluous flesh goes away. At any rate mine is not the obesity of the matron."

The Paul Kauvar Salary List.

Except for the purpose of indicating the degree of popular acceptance that a production has attained the daily newspapers should have little to say concerning box-office receipts. Managers, ever since the advent of traveling combinations, have been fond of that species of advertising which consists in flourishing the figures of their business in print. And yet, so far as the average newspapers are concerned, this proceeding is generally more disadvantageous than beneficial. Theatrical receipts are usually taken cum grano salis by the lay reader, who knows perfectly well that a sane manager will never give the correct figures if they are unflattering.

On the other hand truthful publication of receipts in THE MIRROR has a direct and important significance, since it fulfils thereby the valuable function of a theatrical commercial report. Its pages are scanned every week by thousands of men who are actively interested in knowing the drawing quality and popularity of various attractions. They seek information to learn whether certain companies are desirable for booking purposes. As they do not see, and probably would not trust if they did, the accounts in the New York dailies, they regularly consult THE MIRROR exclusively and with the same interest that the Wall Street man devours the financial column in his favorite morning paper. Under existent circumstances, therefore, it is our duty to place before our readers true and unbiased ratings, based on the most reliable information at our command.

Of late the business that is being done by Paul Kauvar at the Standard Theatre has been the subject of considerable newspaper discus-sion. Mr. Mackaye, Mr. Sanger, and the several others interested in one way or another in the production, have stoutly maintained that it has enjoyed the most satisfactory re celpts; in fact, that its business has been so large as to partake of the nature of a "boom. Mr. Mackaye's play has not played to anything like the money which is claimed, and furthermore, that the recently announced changes in the cast are made in pulsuance of a necessary plan of economy. THE MIRROR has been told by more than one member of the cast that these latter assertions are true. Mr. Sanger, however, has written us a letter wherein he attributes them to a preconcerted scheme to injure the play and its future prospects. We cannot see what motive could induce an organized effort of this description, nor does Mr. Sanger say on what grounds his supposition is based. Following is the manager's communication:

NEW YORK, Feb. 9, 1888.

NEW YORK, Feb. 9, 1888.

Editor New York Mirror:

DEAR SIR—As it has been published in a number of New York oapers that Mr. Steele Mackaye has, for the sake of economy, been att impting to reduce the salaries of members of the Paul Kauvar company. I ask you in justice to make the following statement of facts:

I am the sole manager of Paul Kauvar, representing the owners, and Mr. Mackaye has no light (even if he had the disposition) to reduce salaries. To be fair to him the only suggestion he has made regarding salaries has been in reference to certain artists; the cast who are understudying other parts, and whose work has been particularly satisfactory. He felt that rheir salaries should be increased, and at his recommendation they have been.

should be increased, and at his recommendation they
have been.

Concerning Mr. Joseph Haworth, Miss Lillie Eldridge
and Miss Adele Belgarde, no at empt was made to reduce their salaries, their term of engagement having
expired, and it was deemed advisable to place before the
New York public the ladies and gentlemen who are to

expired, and it was deemed advisable to place before the New York public the ladies and gentlemen who are to play the principal parts on the tour.

As Mr. Mackaye will be featured with the play throughout the country, and as he created the part in Buffalo, I thought it wise to bring him into the cast in New to rk city.

The reports that have been so busily exploited were certainly set aflast to injure the play, and Mr. Mackaye, who has dealt with the most exact justice and kindness with his associates, both behind and in front of the curtain. As his manager I explicitly deny any attempt on his part to reduce salaries, and the circulation of rumors contrary to these facts is as disgraceful to the originators as it is slanderous to him. Regarding the expenses of Paul Kauvar, the new cast will be even more expensive than the present one. This fact answers very positively the economy rumor which was attred to injure this play by giving the impression that it was a financial failure. If it had not been a very unusual pecuniary success we should not have been guilty of the folly of renewing the lease of the Standard Theatre at the beginning of Lent.

Yours, very respectfully,

Frank W. Sanger.

We are glad to give Manager Sanger's letter publicity in these columns, and, in justice, to state his side of the case. So far as Mr. Mackaye is concerned the denial is explicit. rally follows that he did not reduce them. Mr Haworth and others state, however, that while the management asked no reduction up to the conclusion of the eight weeks originally contracted for, they were told that they would have to take a less salary for the four supplementary weeks of the run. Mr. Haworth chose the alternative of resigning from the Of course Mr. Sanger, having fulfilled the original agreement with these actors, had a perfect right to reconstruct his salary list for the additional term, and they had an equal right to refuse the new arrangement and The only pertinent and public signifi cance of the incident is its bearing on the success or failure of the play. At all events the change in the cast will stimulate new interest in the production.

Mr. Palmer's Victory.

In February, 1886, Thatcher, Primrose and West made a contract with A. M. Palmer, of the Madison Square Theatre, to give performances at that theatre from May 10 to the end of July on shares. In the latter part of April. just as their season was about to open, the There is no agent under the sun to-day can that there is something beyond. There's not Russell was the rage, then she went to Europe. I minstrel proprietors sent a letter through their project,

attorney to Mr. Palmer, informing him that Messrs. Thatcher, Primrose and West's Minstrels will not perform at the Madison Square Theatre on the 3d or 10th of May, 1886." Then Mr. Palmer commenced an action in the Supreme Court for damages for breach of contract. It seems to have been the opinion among traveling companies that they could cancel dates when it suited them, and that the manager of a theatre could have no redress. They took the ground, which was urged by Messrs. Thatcher, Primrose and West, that it is impossible for a theatrical manager to prove any damages where he engages a company on shares, inasmuch as he could not show that any profit would have been made or the number of persons who would have attended the performances.

Ex Judge Dittenhoefer, representing Mr. Palmer, maintained that theatrical managers were not beyond the pale of the protection of the law, that a contract with a manager of a theatre was not an anomaly in the law, and that a recovery could be had; and the damage sustained was the value of the contract to the manager, and that such value was to be de-termined by the jury from the evidence of the former performances given by the defaulting company, their receipts, the success attending, seating capacity of the theatre in which they were to perform and all the surrou circumstances; and that in law it did not lie in the mouth of a party who had by his act pre-vented the performances, to urge that there was no redress because the manager could not show to a certainty just what seats would have

The case was called for trial last Friday before Judge O'Brien, and as Judge Ditten-hoefer was about to open it to the jury the minstrel proprietors stopped the trial by set-tling the case. It is stated that \$1,000 was the sum accepted as a compromise. On the whole season of minstrelsy—even a Summer season—at such a place as the Madison Square would have probably done it more harm than good, inasmuch as the house is not a combination theatre, and its tone has been maintained from the start by presenting only dramatic perform-ances of an artistic order.

The History of the Hanlons.

PARIS, Feb. 4, 1888.

Agoust, who is now manager of the New Circus at Paris, pretends that the book published under the title of "Memoirs of the Hanlon Brothers" is not the true history of the celebrated acrobats. Agoust says that he first met the six Hanlon brothers-Thomas, George, William, Alfred, Edward and Frederick-at Chicago about 1865. They were then performing as acrobats on the trapeze and on the carpet. Thomas and Albert, two splendidly-built fellows, were the "under men" in the pyramids. The other brothers were naturally thin and delicate. They have always worn two tights, a cheap one under the silk garment. To represent the muscles the undertights were stuffed with long shreds of wool, carefully combed, and one of the jokes used to be to stick pins, mounted with little white flags, into these false mollets.

At Chicago the Hanlons did the vaulting, while Agoust confined himself to juggling. Tanner was added with his dogs, and there was a female rope dancer. However, the performance was too short, and Agoust proposed to the Hanlons to add a pantomime. He taught them two old sketches, Harlequin Statue and Harlequin Skeleton. This experiment had great success, and in 1867 the troupe went to Paris and began its reputation with the pantomime of Village Saw Bones. The war of 1870 broke up the company. The Hanlons went to England with the Strandges troupe, which was then at the Chatelet, and Agoust joined the company. was then at the Chatelet, and Agoust joined the army. They met again in 1876, at the Walhalla, in Berlin. The Hanlons were trying to mount a scene bor: owed from the minstrel farce of Do, Mi, Sol, Do. They played as minstrels.

What could you do in the piece," they asked Agoust.

"You haven't any orchestra leader," he replied, "I will take my place at the music

And the five Hanlons admitted this former companion in their fortune to replace their brother Thomas who had died in America. Thomas had fallen at Cincinnati, one evening, and cut open his head while making a leap. He had been doctored as well as possible, but

he suffered atrocious pains when the brothers jumped upon his mended head. He cried; "I won't do it, I can't stand it any longer!" "Coward! lazy devil!" replied George, the terrible man of the band. And he inspired so much fear that the un

fortunate Thomas continued to perform, and in few months he became crazy. Agoust says that the Hanlon Brothers were

hard and merciless workers. They rehearsed every day except Sunday from ten in the morning until two, and from four in the after-noon until six. When they were tired of leaping they would sit down and work mentally.
"My boys, don't ever drink her

"My bovs, don't ever drink before the per-formance," said George. "After you can do as you like."

Do, Mi, Sol, Do, had an extraordinary success at the Folies Bergère. The Hanlons had been engaged for a month at a salary of The evening of the first performance they signed an engagement at \$3 000 a month, and played their pantomime thirteen months running. This piece and The Vovage en Suisse met with great favor in Belgium and In this latter country Agoust left the Hanlons.

The Managers' Alliance. New York Amusement Gasette.

The public as well as the profession are equally inerested in the union of managers that was almost cidentally formed the other day. Messrs. French and Sanger called a meeting to consider some legislation regulating certain details about fires in theatres. Edtor Harrison Grey Fiske, of THE MIRROR, at once saw that the meeting could be made the nucleus of a managers' protection society and wisely urged the idea. His counsel is likely to be followed, as the leading managers of the city have signified their approval of the

Correspondents are requested to address their letters to " Harrison Grey Fishe, Editor New York Mirror, 145 Fifth Avenue, N. Y. and write the word, "Correspondence" in the left hand lower corner of the envelope.

BOSTON.

BOSTON.

The London Lyceum co. entered upon its fourth and last week at the Bos on Fheatre on Monday evening, when Faust was again produced. The same piece is announced for Tuesday evening and Thursday after auon. For Wednesday and Saturday the bill is the Merchant of Venice; for Thursday evening and Saturday matinee, Louis XI, and for Friday evening the Lyoas Mail. The Lyceum engagement will be followed by I. K. Emmet, who is booked for a single week in Fritz. Our Coesin German.

The Bells of Haselmere has proved an immense success at the Museum. Some of the scenes are wooderfully picture que and natural, and are well worth a visit in themselves. The cast is admirable, and includes the full strength of the Museum co.

W. J. Scanlan, the Irish comedian, played to fair houses last week at the Globe This week the boards of that establishment are held by Arouson's Casino co. in the comic opera Madelous, with all the original scen: Ty, consumes, etc.

The Dalya anosered at the Hollis Street Theatre on

the comic opera Madelon, with all the original scenify.

constumes, etc.

The Dalys appeared at the Hollis Street Theatre on Meaday night for one week, and will be followed by Boucicault in Cushia Machree.

The Grand Opera House was filled every night during last week's engagement of Maude Banks, and on several occasions mosey was turned away from the doors. This week the Harry Miner Silver King co. are drawing good houses.

A, M. Palmer's Private Secretary co. is at the Park for a two weeks' engagement.

Harry Williams' Specialty troupe is at the Howard for one week only. r one week only.

The melodramatic piece, Thrown Upon the World,
th Rufus Scott as the star, is running at the Windsor
the current week.

PHILADELPHIA.

PHILADELPHIA.

Business at all the houses has been very good during the past week. At the Walnut Street Theatre E. H. Sothers met with great success in the Highest Bidder. The play possesses nunsual merit, being well constructed, planeible and interesting. Mr. Sothers was exceeding humorous, but showed a tendency to overact. His acting lasched spoataneity, and his blundering conduct seamed premeditated. He certainly passesses comedy ability of a high order, but is evidently not at his best in this play. Nevertheless he was very entertaining and made a very favorable impression. His support was good. Belle Archer as Rose Thorahill was in every respect charming. Herbert Ar-her as the polished but wicked Baronet was true to life, and Charles B. Sishop as Sonham Cheviot treated us to some excellent, hearty, brusque and unctaous comedy that esticide him to the highest praise. This week Losin James and Marie Waisswright; Rae's Evangelina so-sy.

The McCauli Opera co, produced falka at the Chestust Street Opera House and played to heavy business. Falka is an opera well-known here and much admired. Col. McCauli produced it here several years ago with an expellent cast, and there was a universal desire to rensw acquaintance with it. Of the original cast I thinh Hubert Wilhe and Harry Mac Dosongh were the only ones present at the reversal, and they renewed their former triumphs. Marion Masoda, in the title role, added greatly to the favorable impressions has had already made here earlier in the season. Her singing and acting were both excellent. De Wolf Hopper and Digby Bell as Vos Folhach and Felican made lots of fun, but Mr. Hopper somewhat marred the work by his frequent interpolations. Mr. Hopper overflows with original wit, and occasionally he can use it to advantage to pad a stupid part, but this case received soon. The balance of the cast was acceptable. Falka will be given this week and will be followed so-sy by A Ran of Lock.

At the Lyceum Theatre Under the Lash drew well This week The Wilbur Opera co. Skipped by the Light of the Moon so-5. Moon so-5.
recross Opera House was not large enough to con-all the people attracted by the present excellent The burlesque on Erminie has been a great suc-

bill. The burlesque on Erminis has been a great success.

Items: Harry Mann has been here for several days talling wonderful stories about the continued success of The Parior Match. He seemed very happy, so I guess his stories were true.—Charles H. Yale, who went abroad recently in the interests of Manager W. J. Gilmore arrived in Liverpool of the state of the state

CHICAGO.

Mrs. Langtry was the most attractive card at the the-atres last week, McVicker's being filed every night. Mrs. Langtry is at her best when in repose. Her con-tumes charmed the ladies and her regal air the men. This week she will appear in A Wife's Peril and Lady of Lancarty. Next week School for Scandal and Lady of

Lyons.

The Casino Opera co. closed its season at the Grand, having played the Marquis two weeks to excellent business. This week Julia Marlowe will begin an engagement.

meas.

A. M. Palmer's fine co, will appear in Jim the Penman at Hooley's 13-18.

The Discy-Adonis party met with a fair success at the Opera House. This week the new absurdity, Natural Gas.

A Dark Secret is having fair patronage at the Columbia. The tank scene is quite well done. The drama remains another week.

The Dowling co. in Never Say Die found a warm welcome at the People's. There is a tank scene in this that beats the water business in A Dark Secret. This week My Aunt Bridget.

The Salbury Troubadours had a good week at the Academy. This week Katle Putoam in Erma the Elf.

A Still Alarm had a prosperous engagement at the Haymarket. This week, Mrs. McKee Rankin in The Golden Giant Mine. Kate Castleton in Crezy Patch 10.

Towa Lots, a sew musical comedy by Mt. Wisslow, has been well received the past week at the Windsor, It is devoid of any genuine comedy in the language, and the fun is all dependent on the way the actors grasp their characters and work out the idea intended by the

author. This week, Hardie and Von Leer in On the Frontier.
Itens: James D. Carron. owner of the Columbia Theatre, took possession of the place last Wedseedav on account of non-payment of rent. Manager Shelby is now running the place as agent for Carson.—The Press Club will give Bill Nye and J. Welticomb Riley a reception Wednesday evening.—Capt. Alfred Thompson has been consulting with Manager Henderson about the new Summer spectacle. Cindrella It is to be more gorgeous and elab trate than Arabian Nights. The date of the production is May 14.—Fred. Greenwood, a clever young dramatist of this city, presented each of the ladies of the Ivy Leaf co. last week a little souvenir ivy leaf made of California red wood, hand painted, with natural tints, as a breast pin.

SAN FRANCISCO.

SAN FRANCISCO.

Frm. 7, 1888.

A full house was the rule at every theatrs here last week, therefore enhanced treasuries rule this week with all the managers. Silver king, at the Alcasar, was so very attractive that the standing-room sign was out and the people's money declined every night. The same bill this week. Next comes the Webster Brady version of She, which comes from the interior well liked, with our charming Char'otte Little in the title role. Wallennrod, Osbourne and Stockwell keep apace with the times and will give their patrons variety of attraction if they have to scour the earth to bring it about.

The Carleton opera party are singing in Los Angeles this week after their most prosperous season yet in San Francisco, having appeared to crowded houses every night of their three weeks' season at the Baldwin.

The Dorothy nights were the largest of any and our people wondered why it was taken off at all as it went to immense audiences every night of its week. It is a singular fact that "our people" usually know much more about suggesting how a theatre should be run than they do of the actual running of it, therefore it is no wonder they wonder why this and that is done and thus is so.

The Milado bill this week said that Fanny Rice would sing Yum-Yum owing to the illness of Lilly Pox', but she didn't, and Mr. Carleton sent way up to Dixon, her home, and had Tuluin Evans come down and do it. She was well received, so well indeed by the critica, that Miss Post's recovery was instanter, and why Mr. Carleton side and Herman's Gypsy Baron headed by Laura Bellini.

Haverly's Minstrels do not seem to try very hard to sill the Back Street Theatre het grown and admirable to the little Back Street Theatre het grown and admirable to

The Baldwin closes this week, reopening 12 with Con-ried and Herman's Gypsy Baron headed by Laura Bel-lini.

Haverly's Minstrels do not seem to try very hard to fill the Buck Street Theatre, but succeed admirably, as a houseful of people are always there to enjoy the fun of the hoys in block.

Billee Taylor this week at the Tivoli and the same old full houses are the rule. However much the bill may change at this place the houses never.

Vandaville at the Orpheum and profit to Manager Walter.

the past week. At the Walnet Street Theatr S. H. inches we discovered the passage of the past of the p

BALTIMORE.

In spite of the slush and snow and cold weather of ast week all the houses seem to have had a full share of

In spite of the slush and snow and cold weather of last week all the houses seem to have had a full share of patronage.

Eyans and Hoey in A Parlor Match drew big attendance at Ford's Opera House and kept their audiences in a joily mood. They introduced considerable new business. The co. gavelgacellent support. Thatcher, Primrose and West's Minstrels began a week's sugagement on Monday with a packed house. Next week will be filled in by local attractions.

Business was fair at Holliday Street Theatre last week during the Evangeline engagement. The opera was given in a new garb and by a very good co. This week, Henry E. Dixey in Adonis. Next, The Boatonians.

Dan Sully divided the week at the Academy of Music between Daddy Nolan and The Corner Grocery and had a very successful week of it. At the Monday matinee Gus Williams in Keppler's Fortunes opened for the week to well-filled house. No attraction billed for next week.

Louise Arnot gave her varied repertoire to fair attendance at Forepaugh's Museum. H. C. Miner's Zitta is the current attraction and opened with a big matinee on Monday. Next, Under the Gaslight.

The illustrated anatomical lectures of the Rentz-Santley co. at the Monumental Theatre drew good houses last week. The co. is a favorite here and this week. Pext, Relly and Wood's Big Show.

Charles C. McCarthy in One of the Bravest had awek of very good business at Front Street Theatre. This week, Skipped by the Light of the Moon is the bill announced. Next, N. S. Wood in The Boy Scout.

Resume: J. L. Stoddard's course of lectures at the Lycrum promisedful be a pronounced success. I he first was delivered to the largest audience he has ever had in this city. Two lectures will be given this week.

—Manager Harris has announced that he has secured the Car.eton Opera co. for a Summer opera season at he Academy of Music which will begin about the middle of April and continue until Fall.—During the engagement of Dixey this week and the Boatonians next week, the prices at the Holliday Street Theatre. The ke

prother of Manager J. T. Ford, dropped dead on Cum-serland Street near his brother's residence, on Wednes-

NEW ORLEANS.

Edwlo Booth and Lawrence Barrett appeared at the Grand Opera House last week for six weeks, commencing 6. The following plays were acted: Othello, Hamblet, King Lear, Macbeth, Merchant of Venice and Julius Cæsar. An extra Cœsar matines was given 9. Hamlet was presented at the Saturday matines. Of course this was the event of the season. Supporting co. excellent. Ed. J. Buckly, John A. Lane, Minas K. Gale and Gertrede Kellogg ably second the efforts of the stars. Miriam O'Leary is a charming young actress with a bright future before her. Jim the Penman, 18-1.

the stars. Miriam O'Leary is a charming young actress with a bright future before her. Jim the Penman, 18-1.

Roland Reed ended a profitable two weeks' engagement at the Academy of Music 11. Those bright bits Cheek and Humbur, composed the bill. Mr. Reed still has the power to make people laugh, so matter what humor they may be in. Annie Lewis is one of the best soubrettes that has been here this season. She is a particularly good dancer. Mrs. Potter 19-18.

At the St. Charles Theatre Edwin F. Mayo did a fairly good business with that old-timer, Davy Crockett. Mr. Mayo copies very closely after his fa-her in Crockett. Support, with the exception of Olga Verse and little Louise Hamilton, who plays Bob Crockett, is very poor. Michael Strogoff 18-18.

W. H. Bishop's Maggs' Landing with Carlotta as the bright and particular star succeeded in drawing excellost houses to the Avenue Theatre. The performance given is a good one. Carlotta is a winsome little soubrette. Agnes Boucicanit in My Geraldine 19-18. Gran's Fifth Avenue Opera co. so-6.

A brace of setting dogs supported by a comb. headed by the Leouse Brothers did only a fair business at Faranta's. Frank I. Prayse 13-10.

The usual weekly change was made at Eugene Robinson's Museum.

CINCINNATI.

Julia Marlowe's engagement at the Grand was marked by excellent attendance and, judging from the nightly results. local amusement-poers were thoroughly captivated by the artistic brilliancy of Miles' eleven proteges. This week Held by the Enemy; Den Thompson in The Old Homestead so.

Nan's Acre Lot the past week's attraction at Heuck's. This week Deacon Brodie; Highest Bidder comb. 10.

Frank Mayo in his new play The Royal Guard closed a very successful week at Havlin's 11. This week J. B. Polk in Mixed Pickles; Newton Beers in Lost in London 19.

don 19.

At the People's Theatre The Early Birds, a very strong specialty comb., closed a successful week. This week's attraction will consist of Sheffer and Blakely's co., which includes Hilds Thomas and Conroy and Dempsey. The Australian Novelty co. underlined for

co., which includes Hilds I homas and Corroy and Dempsey. The Australian Novelty co. underlined for 19.

Kit the Arkansas Traveler constituted the attraction past week at Harris' Theatre. This week Pat Rooney supported by Katie Rooney in Pat's Wardrobe; James A. Herne's Hearts of Oak comb 10.

Between Acts: The Casino closed a brief and unsuccessful season 0, and the five years' lease of the theatre has been forfeited by Managers Dantser and Kistser. Salaries were in arrears with the orchestra and stage hands.—Manager Ollie Hagan, of John Havlin's St. Louis Theatre, was in the city part of the week.—Julia Marlowe's manager, R. E. I. Miles, was anxious to secure John W. Norton, of St. Louis, in the role of lagonar on the occasion of Miss Marlowe's opening in Chicago 13. bue the veteran actor and manager, while anxious to serve his brother manager, expressed his disinclination to undertake the part. The foliowing officials will direct matters during '85 for the Theatrical Mechanics' Association No. 6, of Cincinnati: John I. Eckert, president: I John Herfurth, vice-president: J. L. Garrison, recording secretay; E. E. Cordemas treasurer, and T. I. Smith. De Witt C. Waugh and James Remer, trustees The association is reported making rapid headway, and includes in its membership the majority of the local theatrical stage hands.

ST. LOUIS.

Mrs. D. P. Bowers in a round of legitimate roles had good houses at the Grand last week. Lady Asdley's Secret was such a prosousneed success that it was repeated during the week. Mrs. Bowers was warmly welcomed by her admirers, and proved that time has not dimmed her dramatic fire. William G. Beach was at his best in society drama, and did some good work. Alice Fairbrother and Percy Hunting are worthy of mention. Joseph Murphy 13 st.

Held by the Enemy did a fine business last week at the Olympic. The changes in the plot are for the better, and the action of the piece runs smoother. James E. Wilson made a hit as Colonel Prescott. William Haworth was a manly Gordon Hayne. Joseph Humphreys was good as Uscle Rufus, though his dialect was very faulty. Blanche Thorne gave a fine rendition of the character of Rachel McCreery, Susan McCreery, Yosan McCreery, Winnie Dupree, and Bean, special artist, by Joseph Humphreys, furnished the comedy element. Clara Morris this week. A Dark Secret next.

That cyclone of fun, My Aunt Bridget, held high carsival at the People's last week to good houses. George W, Monroe as the Aunt was equal to the occasion. John O. Rice as P. Alton McVeigh was a succession. John O. Rice as P. Alton McVeigh was a successful foil for the Aunt. Tony Murphy an Joseph Nervy was good. Sally Cohen, Polly Carey and Ollvia Goward had good parts and were warmly received. The songs were all encored and was heartily enjoyed. Edward Ardes this week; White Slave next.

A Masquerade hai a good week at Pope's. Agnes Herndon as Mrs. Senator Butler done some fine comedy acting and wore some elegant costumes. Alice Hamilton had a small part, but almost rivaled the star in the elegance of her dressing. Fred Bryton in Forgiven this week.

Crimes of a Great City had its initial production at the Standard last week and drew good houses. The plot is of the sensational order, and is laid in the year 1845, when a mob attempted to rescue a prisoner with success; afterwards the real murderer was brought to justice. N. J. Cog

BROOKLYN.

At the Park Theatre George F. Kuight in Rudolph drew very good business last week. The Boston Ideals opened on Monday evening in Carmen. The audience was large. During the engagement Victor, The Rigir of Love, The Daughter of the Regiment, The Bohemian Girl and Martha are to be presented. Next week Alone in Loedon.

Manager Jacobs first week at the Brooklyn Theatre was in all respects successful. The attraction was She, and the house was crowded at every performance. The Lights of London filled the theatre Monday afternoon and evening.

Milton Nobles in From Sire to Son played to fair business at the Grand Opera House last week. Kate Claxton in The World Against Her did well on Monday evening.

business at the Grand Opera Holse last weez. Ante Claxton in The World Against Her did well on Monday evening.

Andrews' Michael Strogoff did a good week's business at the Criterion. Florence J. Bindley in Excitement pleased a large audience on Monday evening. A Herotien in Rags is underlined for Thursday evening and remainder of week.

Reilly and Wood's co. crowded Hyde and Behman's Theatre last week. Manchester's Night Owls opened to large business on Monday evening.

At the Staudard Museum N. S. Wood, who is a great favorite with the patrons of this house, had a most successful week, The Walfs of New York being the play presented. He was succeeded on Monday evening by the Weston Brothers and Davene's Big Show. The audience was large,

At the Philharmonic concert on Saturday evening Mendelssohn's Elijah will be sung. At the so-called "rehearsal" on Friday afteraoon, however, the oratorio will not be given, as orchestral programme being presented instead.—McCaull's co. will sing Falka and Boccaccio here next week.

BROOKLYN, E. D.

caccio here next week.

BROOKLYN. E. D.

Annie Pixley drew crowded houses at Lee Avenue last week. Maggie Mitchell to packed house 1s; Tin Soldier 30-35.

Elaine and Jim the Penman drew well at Amphion 6-11. James Roach in Dan Darcy to good house. Next week Thatcher, Primrose and West.

The Two Johns at Proctor's Novelty Theatre 13-18. Big business.

Hattie Chase last week played to fair business at People's. Scouts of the Yellowstone 13 to good house. Gus Williams 20-5.

PITTSBURG.

Arthur Rehan's co. appeared at the Grand Opera House last week, where it played to very meagre houses. Nancy and Co. and Love in Harness alternated during the week. Haibor Lights present week; Little Tycoon next.

At the Bijou Jim the Penman ran the week to a succession of large houses. It was the initial production of the play in this city and everybody scemed bent on seeing it. It made a great hit. Margaret Mather this week. Salsbury's Troubadours, so-ss.

T J. Farron in A Soap Bubble was at Harris's, where he did a large business. Henry Chanf'au holds the boards this week. Pat Rooney comes so-ss.

Sheffer and Blabely's comb. played to almost the capacity of the Academy sightly Hidds Thomas (Mrs. Blabely) resewed her popularity here. She seems to be a great favorite at the Academy. Schoolcraft and Coes, 13; Hyde's Specialty co., so.

At the Lafayette Theatre, Gorton's New Orleans Minstrals are giving a show this week.

The local lodge of Elks had an immense audience at the Grand Opera House to witness their benefit performance to. All cos, in the city at the time volunteered their services.

Cues: Jensie Kustace, of the Jim the Penman co., will star in a piece of her own next season.—Harry Hotto, of Rehan's co., put is considerable time last week visiting old acquaintances in this city.—Manager A. M. Palmer was in town part of the past week.—Sheffer, of the Sheffer and Blakely co., contracted a a very severe cold during his stay here and was obliged to sing "Sally in Our Alley" at every performance.—

I. J. Farron played the largest week's engagement at Harris' so far this season.—Jennie Kustace took the part of Mr. Reliston in Jim the Penman at the Elk's benefit performance very acceptable. Ada Dyns refused to contribute her services.—A local manager offered to star Mark Lynch through the museum circuits sext season, but that worthy young actor respectfully daclined.

CLEVELAND.

CLEVELAND.

We have had a surfeit of meiodramas here this season, and a result was that though Harbor Lights was magnificently monated and cleverly acted at the Opera House, it has drawn only fair houses. Denma Thompson in the Old Homestead 13-18. Margaret Mather so-35.

The Park Theatre has had Mined Pickles all the week, but without the star, J. B. Polk, being left behind sick in Pittsburg. Husiness was accordingly light. This week Salsbury's Troubadours. Henry Chanfrau so-35.

At the Columbia Beacon Lights was given to good business. The piece has been quite successful, and is strongly constructed in portions. Loder's co. in Hilarity so 35.

strongly constructed in portions. Lover's co., in mainly on \$5.

Gray and Stephens' acting dogs have proved themselves possessed of an much histrionic ability as the average biped actor at the C-aveland the past week. The plays are built for them, and Minnis O. Gray, the nominal star takes a back soat when the canines come on. Business was good. This week, Peck's Bad Boy; Zoso so 5.

One Dunness was good. In its weet, recus so as boy, Items: The Grand Central and New Casino (variety houses) are doing fairly well.—Jumbo Davis will produce a new alleged play next season, which he calls One of the Old Stock.—It is a singular coincidence that Denman Thompson is nearly always followed at the Opers House by Mess Mather. It was so in '83, '86 and now in '88.—D. H. Wilson, minager of J. F. Ward, the comedian, is visiting his home in this city. Ward has closed for a time.—The Mized Pickles co. are a sort of family party, searly all the members being related.—The Elks' beaeft Thursday was very successful. Manager Hartz generously gave the Opera House free.—Drew's Dime Museum is attracting crowds to see Barsey Baldwis, the man with the broken neck.—Kirk Armstrong, of Dion Boucicault's co., is visiting his parents here. o so 5.

The Grand Central and New Casino (variety cens: The Grand Central and New Casino (variety will pro-

ALABAMA.

Opera House (F. P. O'Brien, manager): Rhea played Frou-Frou, Pygmalios (and Galattea as a matinee) and Fairy Fingers evening 6-7 to large andiences. She was enhaustatically received, especially by the many ladies present at the different performances. Rhea was charming in the title role and her co. appeared to good advantage. Michael Strogoff diappointed the large audience assembled to witness it. Casino Theatre (Harry Walker, manager): Harry Walker, of the Vausiville Theatre, Memohia, Tenn., has secured the lease of the Casino and opened 13 to heavy business with a good line of attractions. Mr. Walker is a gentleman of several years' experience in the variety business and promises to conduct the Casino in first-class style. The dancing of brigh little Jessie May is worthy of mention.

Items: Mendelssohm Quintette Club of Birmingham have invited the Mendelssohm Club of Boston to give a performance for their benefit 23. Frank P. O'Brien, the popular theatrical manager, has gone to New O'rleans on professional business. Everything is in readiness for the organization of the Elis club, and as soon as dispentation is received a meeting will be called.

MOBILE.

readiness for the organization of the Elks club, and as soon as dispentation is rectived a meeting will be called.

MOBILE.

Theatre (J. Tønnenbaum, manager): The season's largest, most select and attractive andience, at fancy prices greeted Booth and Barrett 4 in Othello, this being the first an operance here of Booth in seventeen years. The interest manifested by our people to use him was great, and to say he pleased is unnecessary. Barrett shared the bonors equally, both receiving unlimited approval. The last production of this play seen here was by John McCullongh and Frederick Ward. Many comparisons were made, with a preponderance in favor of the latter organization. Receipts, \$8,150. Newton Beers, Lost in London 6-y to alim business. The majority of this attraction is well worth seeing, but a small part of it, especially the low comedy, is so horrid that it influences the mind against the whole show.

Items: I question all troups regarding the comforts of the green room and they speak in high praise of Mr. Tanneabaum, his care and attention to their wast. Mr. Beers had some trouble with two of his troupe which came near destroying the second night's performance. It was finally settled, he giving bonds.

ARKANSAS.

Grand Opera House (C. R. Coolidge, manager): The Grand Opera House has recently been completed at a cost of \$30,000 and would do credit to a city of \$9,000 inhabitants. This house was opened 6 by Patti Rosa and a strong co. in;Love and Duty, followed by Bob 7 to packed houses; standing room not obtainable.

packed houses; standing room not obtainable.

LITTLE ROCK,
Capital Theatre (W. O. Thomas. manager): Patti
Rosa and a splendid co. presented Love and Duty and
Bob 8-9 te good business. Patti Rosa is one of the
leading favorites with our people. So frequent were
the encores at the first performance she was almost
fagged out. Joha W Dunne and Bert Coote deserve
special mention. White Slave played to good house 10.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The White Slave co. gave a satisfactory performance 9. Pleasant weather brought out large and enthusiastic audience. Mrs. Georgie Dickson and Frank Drew deserve individual mention. Whole co. shows improvement.

CALIFORNIA.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, lessees and managers): McFadden's Uncle Tom's Cabin co. 33-4 to light business. Horace Lewis' Monta Cristo to good houses 36-7, showing a role too heavy for Mr. Lewis' prescnt experience. He is, however, a careful painstaking actor, and will yet reach the summit of his laudable ambition.

laudable ambition.

(New Metropolitan Theatre (L. Henry, treasurer):
Redmond-Barry co. in Rene, Jan. 31, to full house,
Audience well pleased with the co's efforts. WebsterBrady co. 3-5, producing She and Lynwood. Good
houses. The dramatisation of She is not particularly
good and is too much for this co. to conveniently handle. Miss Laura Bigger as Ustane deserves especial
mention.

mention.

Items: Robert J. Burdette is paying this city a short visit and has combined business with pleasure by giving two of his famous lectures, each time to large and highly appreciative audiences.—G. M. Welty, advance agent for Nellie Boyd, was here 4, arranging dates for co.

Grand Opera House (Harry C. Wyatt. manager): McFadden' Uncle Tom's Cabin co. played to poor houses week Jan. 30. The Carleton Opera co. played return engagement. 6-11. They gave Merry War, Erminie, Mikado, Fra Diavalo, Dorothy and Nanon. Haverly's Minatrels, 10: Booth-Barrett, 27, week each. Pavilion (McLain and Lehman. managers): George Wessell's co. has been drawing good houses for two weeks past in Michael Strogoff. White Slave, Strauglers of Paris, Danites and Called Back. Pyke Opera co., March 5, for four weeks.

SAN JOSE.

California Theatre (C. J. Martin, manager): Redmund-Barry comb. appeared Jan. 30 in Rene. The spectacular effects were good, and were witnessed by a fine audience.

STOCKTON.

The Wilber Dramatic comb. at the Avon Theatre Jan. 30 4, was an unprecedented success. Several nights they were forced to close their doors and turn away hundreds, not even standing-room being obtainable. The Webster Brady co. with Mr. Brady's original version of She 6-7. It is a cap tal version, returning most of the novel's striking situations. They had crowded houses.

COLORADO.

DENVER.

Effic Ellsl r and her co. are at the Tabor presenting Frank rlarvey's excellent work, Woman Against Woman and Laura Don's romance, Daughter of the Nile. Miss Ellsler's business is always sati factory in Denver. Her hones, conscientious and highly artistic endeavors never fail to meet with just recognition. Miss Ellsler's co. is of the usual standard. The State

is to be thoroughly done by the oo. as this list of towns-indicates: Leadville, Aspen, Montrose. Canon. Pueblo, Colorado Springs and Fort Collina. Neil Bargess is giving his funny performance of Mrs Paffy in Vim. at Musc Hall. The houses are fair. The co. closes 11, and goes into Nebraska. Fisher and Oakley's Min-strels 13-18. This is an organization I sever heard of before.

and goes into Nebraska. Fisher and Cashey's Minstrein 13-15. This is an organization I never heard of
helore.

It is possible, though I hope not probable, that Laura
Dainty has installed herself in the ranks of the Musee
forces. She's too good an actress to be linked with
such a lot of medicince players as the stock co. is. Kathleen Mavourasen, with Mins Dainty in the title role, is
the bill. Business large, as usual.

Small Talk: The first legitimate attraction to play
Aspen, the new Leadville, is the Elisler co. Twill keely
make big money there. The town is fairly howing
with excitement over the rich finus there. Ore valued
at thousands of dollars a too has been discovered.—
The new Mostrose Theatrs, of which I sent a short decription to this journal last week, is to be opened night
of so by Mins E.isler. Sents are selling at \$5 apiece,
and as the house sents several hundred one can imagine
what the returns will be. Montrose is a flourishing
town in the Western part of the State, on the line of
the D. and R. G. R. R. to Salt Lake. It has never been
visited by a reputable theatrical co.—Hovt's Hole in
the Ground has week of 13-15 at the Tabor. Carleton
follows.—Stock has all been subscribed for the erection
of a theatre in Rawlins, Wyo.—Marc Klaw says if he had
a couple of more weeks at his disposal he would play his
co. in Colorade towns. The energetic Marc thinks.
Deaver the choicest of America's bouquet of choice
cities.—Concied's two carloads of opers people passed
through the city Sunday, en route to 'Frisco. They
have week of April o-14 at the Tabor, and will the
heat the Gypsy Baron for the first time.—The last time
Neil Burgens played in Deaver was in June 13. Vim
was the bill. By the way, Burgess was presented with a
race watch, drawn in the shape of two cik's teeth, properly mounted, the other night. The gift was Joseph
Beco'a, proprietor of Charpiots.—Miss Elisler is to play
Camille at the matines to—merow.—Trable Body still
makes a marked success of old. Tressider in Woman
when I saw it las

COLORADO SPRINGS.

Opera House (S. N. Nve, manager): The Howard
Athenmum Specialty co. played to a crowded house,
Effe Elister to large audience 13.

CONNECTICUT.

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CONNECTICUT.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Gus Williams' co. in Keppler's Fortunes to fair business 6.8. Williams has always been a great favorite, but he has undoubtedly made the same mistake that other specialty stars, is having a play written to introduce their particular lines, as what otherwise is funny becomes tiresome when strung out for a whole evening. Co. K Minstrels (amateurs) packed the house of with the comment to out to good business, the entire co, receiving favorable comment.

At Allya Hall Bennett and Moulton co. did good business with the usual repertoire. Robert Macaire was performed twice, notwithstanding the injunction.

Items: The Elles anniversary occurred 8 and was a most enjoyable affair.—Gus Williams and co. and members of Bennett and Moulton participating.—W. H. Dumont, the gentlemanly assistant in the box office at J. and P.'s, has severed his consection at this house to accept of a more lucrative position at the Grand Opera J. and Devent Market W. Dumont has made many warm friends, who congratulate him on his new wentere.—Louise Eising has joined the Little Puck co.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager):

Inte him on his new venture,—Louise Rising has joined the Little Puck co.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager):
Robert Downing ane a capable co. presented Spartacus and Julius Casar y-9. Both were forcible productions. Tin Soddier to-11, in spite of inclement weather, drew good houses. Great amusement was afforded The Rats of Eugene Canfield was especially mirth-provoking. Daniel Boone; or, On the Trail, a ritualistic border drama played to fair returns 13.

Hyperion Theatre (G. B. Bunnell, manager): Lost in New York 17-18.

Bunnell' Opera House: Gus Williams' Specialty co. marie last week a successful one: Funtaine in roller states upon the wire was wonderful. Hettie Bernard Chase, a prepossessing little actress, opened the current week in Rags.

In Museum the Bohemian Glass Blowers and the Mermaid Wonder attract attention.

WATERBURY.

Jacques Opera House: Hoyt's A Tin Soldier with hugene Canfield as Rats attracted a good audience 6. Robert Downing and his excellent co. in The Gladiator to big business 11. The star was called before the curtain twice; scenery fine.

City Hall; Lilly Clay's comb. to a packed house 8, giving an excellent performance.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Box of Cash played to fair bouse 6. Mam'selle played to light house 6, owing to military fair in new armory. The co, was a good one, and gave good satisfaction.

was a good one, and gave good satisfaction.

Musee: The third concert by the Philharmonic Society was a grand success, both artistically and financially. Every seat was sold a week before the concert and there was a demand for more. The society was assisted by Mrs. Gerrit Smith, soprano, and Francis Fischer Powers, baritone.

Fischer Powers, baritone.

NORWICH.

Breed Hall: Andrew and Harris. managers): The Daniel Boone co. played to a packed house 10. The stage was too small for their money, which with the Indians, horses and other asimals are the principal attractions, the dramatic abilities of the co. being very limited. It was not a satisfactory performance.

TORRINGTON.

Opera House (F. R. Matthews, manager): Barlow Brothers' Minstrels came 9; good show to a crowded house. "Norry," a recent addition, was received with much favor. Our Boarding House 39.

much favor. Our Boarding House so.

NEW LONDON.

New London Opera House (J. A. Wilkinson, manager): Confusion, 7; business light. Betthovan String Quartette, 8, were welcomed by a large and refurd audience, who showed their appreciation by repeated encores. It was the first musical treat of the season, Lilly Clay's Galety co, gave a good variety performance o, to a fair-sized audience, which was conspicuous for the absence of any of the femsle sex.

Lawrence Opera House, C. F. Stoll, manager): Peck and Fusman's Daniel Boone, 11; business and play good.

BRIDGEPORT.

Lawrence Opera House. C. F. Stoll, manager): Peck and Funman's Daniel Boone, 11; business and play good.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Robert Downing, as Spartacus the Gladiator, 6, to good business. Rav. R. G. McNelli lectured, 9, to smail house; Cour American Cousin (local), 10, to good house: Eaton and Benton's Royal Consolidated Show, 16-17, with matinee; Erminie, 25.

Theatre Belknap (C. J. Belknap, manager): H. R. Jacob' Mam'zelle, to good business. John W Jeaning's Confusion, 9-11, to fair houses, Kittie khodes opened a week's engagement, 13, presenting May Blossom to big house.

Items: Mrs. James H. Garry, mother of R. T. Holister (stage name) quietly passed away at her home in this city last week. Mr. Hollister hus been for many years coancected with many prominent concert and opera co's. Since the death of his mother he has retired from professional duty and has accepted a position as assistant cashier of the New York, New Haven and Hartford Railroad Company, in this city.

DELAWARE. WILMINGTON.

Academy of Music (Proctor and Soulier, managers):
Bruno and Macy's C. O. D., 6 8: Floretce Bindley in
Excitement, 911; the Kimball Burlesque co. in
Mam'selle, 13. Kate Foley's work as Mam'zelle caught
the house. C. T. Ellis, 16-18; Peck's Bad Boy, 30-35.
Grand Opera House (J. K. Baylis, manager): Anna
Louise Ames and co. met with reasonable success, 6-11.
Mantell in Mosbars appeared before a good house, 13.
Concert co., 17; Hanlon's Voyage en Suisse, 31.

DISTRICT OF COLUMBIA.

WASHINGTON.

The National Opera co, drew large houses all week at the National, Faust and Nero the largest. To see the latter opera every seat was filled and all the standing room, The receipts were said to have been about \$30,000. They mean to have a try for what money was left next week. A mistake, I think. Later would have been better. This week She.

Mantell drew fair houses and pleased his audiences with Monbars at Albaugh's. This week, Evangeline; next, Dixey in Adonis.

Ada Gray this week at Harris'. Arizona Joe at Kerman's. At Congregational church the Stoddard lectures have been well attended. The Campanini Concert co. 13; Leland T. Powers, in readings, 90; Max O'Rell, 97, same place. WASHINGTON.

13; Leland T. Powers, in readings, 20; Max O'Reil, 27, same place.

First concert by Washineton Symphony Orchestra, assisted by Mme. Louise Natali and George I-eman was given 12 at the National; second concert 19, Mme. Miraime Brandt, soloist.

Wonderland, closed for some time, reopened 13 under the management of T. A. Johnson and will be called The New Dime Museum and Theatre. A number of curiosities are advertised.

Professor Carpenter opens in Willard's Hall with Hypnotism.

Professor Carpenter opens in williard s
Hypnotism.

Items: A grand Shakesperean pentomine will be
given early next mouth by society people, at Albaugh's
for benefit of Homeopathic Hospital. Rehearsals are
in progress.—The Elks' benefit was not as succaseful as
heretofore, financially or otherwise.—A "pusson of
color" has brought suit against the doorkeeper at the

Griben is her in Po Sm Fred Jarbe oad poor;

Barry o, to eo, th to top strels Town co, il

Bijou, because, she says, he would not admit her to a

FLORIDA.

JACKSONVILLE.

Opera House (J. D. Burbridge, manager):

Randall in Princess of Trebisonde to large

Miss Randall generously gave this performrement of Florida Immigration Fund.

GEORGIA.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Fred. Warde to very small houses y 4. The very bad weather hept the people at home, for Mr. Warde is one of the strongest and most popular tragedians that has ever visited this city. The co. was good. Warde was called before the certain at the end of every act. At the close of the fourth act of Gaston Cardol he returned thanks for his cerdial reception. Emma Abbot with two matiness 6-11. Crowded houses greeted her. The 'take' for entire week was the largest ever known in this city, On the opening night there was not a vacant seat in the lower part of the house. The balcony crowded, the gallery filled. When Miss Abbott appeared there was a perfect storm of applause. She was called at the end of every act. The support is about the same as it was two seasons ago. McIntyre and Heath's Minstrels 16.

De Give's Opera House (L. De Give, manageri: Jim the Penman to large audiences by the Ma ison beyare on 6-7. Business good. The Mendelssohn Quinteste Club of Boston, assisted by the Folymnia Club of Atlanta gave a concert to a fair house 8. Mrs. James Brown Fotter in Loyal Love to good house c. Frederick Warde is suandard plays 10-11. Mr. Warde is quite a most successfu engarement.

Izems: Miss Annandale, of the Abbott Opera co.,

most successful engagement.

Items: Miss Annandale, of the Abbott Opera co.,
ras presented with a handsome gold badge by the local
elegraph operators of this city on the last night of the
o.'s engagement here.—Manager De Give has been
dit. rially commended by the Atlanta Constitution for
is efforts in giving this city the best season ever known

Academy of Music (H. Horse, manager): A. M., Palmer's Jim the Penman co 3 to large audiences. This a one of the best plays and the most evenly balanced co. we have seen this season. Fred. Warde's engagement 6 y was a brilliant success. Gaston Cadol and Brains were the bills. Mrs. Foster shared the honors with the star. Balance of support only fair. Mrs. Potter 8 in Loyal Love to the most disgusted house ever a the theatre. It seems she old not try to please the undience, as a he and several members of the co. were aughing during the entire performance. Mention: Lamar Clay, of the Fred. Warde co., is a Macon boy; he is industrious and talented.—A large heatre yawa one of the features of Warde's engagemen.—Mrs. Potter presented Loyal Love instead of Romee and Juliet. She speaks in that tired way, carcoly parting her lips, I am glad she made the thange, In Loyal Love her voice is as bad as the play.

Springer Opera House (Theo. M. Foley, manager):
Emma Abbott played to an unusually good house
Thetow's Martha Jan. 30. "Her Last Rose of Summra
as delightful revelation to our people. The Mendalsohn Quintette Club, under the auspices of the
Columbus Public Library, gave a performance 1, which
was prosounced unexcelled by our lovers of music,
Jim the Penman, played 4. was admirably acted through
out. The young tragedian, Frederick Warde 3 rendered,
in excellent character, Damon, in the play of Damon
and Pythlas. He did not spare himsalf during all the
twe acts, and carried the audience cothusiastically with
him. Every modulation of his voice was distinctly
heard, and its fervor brought frequent applanse.

ILLINOIS.

Chatterton's Opera House (I. H. Freeman, manager):
Barry and Fay appeared in McKenna's Flirtation to a
good house y. The characters they assume give them
ample opportunity to make the fact known that
they are both good Irish comedians. A number of songs
and dances are introduced with good effect. "I hat's
emongh, don't you think" brought down the house at
Miss Jarbeau's presentation of Starlight 8. Miss Jarbeau has a sweet voice and sings with animation. There
is not a bad performer in the cast. Kate Bensberg in
comic opera. Le Clair o, assisted by Louise Engle.
Ross David and Edward Knight. The performance
was good and the vocal efforts far superior to anything
of recent date. Frederick Bryton in Forgiven 10-11,
supported by an exceptionally strong co., gave two very
creditable performances to well-pleased audiences.
Principals called before the curtain at the end of each
act. Mr. Bryton is handsome, manly, original and

ective.

Itams: Harry Standish, one of the Starlight co., met in quite a painful accident on leaving the train at raggied. He fell, striking his knee against the stone bing. The doctor thinks he may have fractured his needs.—Mr. Bryton's paper is the most attractive was here this season.

The Lanyon Opera House (J. Russel Jones, manager) has changed hands. It is now in a good health; condition, steam heat, etc.

condition, steam heat, etc.

CAIRO.

Opera House (Thomas W. Shields, manager): F. C.

Bangs' co, presented Francesca da Rimini to a large
house Feb. 6. Mr. Bangs was repeatedly called before
the curtain, and his acting certainly deserved such a
show of appreciation from his audience. Both Mr.

Sturges as Paolo and Mr. St. Clair as the Jester were
wansselly road.

Starges as ratio and lar. On the start of th

rd it appears that ancests at the temple of play.

STREATOR.

Plumb Opera House (f. E. Williams, manager):

Joseph Adelman and a fair co, in May Blossom 4 A

drama of the quiet domestic order. Fair business.

Barry and Fay in McKenna's Flirtation c. The equals

of this brace of comedians are very rarely seen, and
they easily captured a large audience. The dual scene
is last act was something to be remembered. Coup's

kquescurriculum 6 8, with well-trained horses. The

Kquescurriculum 6 8, with well-trained horses. The bicycle riding of the Elliott family was a remarkable feature. Large business. Jarbeau 16; Sam'l of Pesen 17; Kate Castieton so.

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week see and-bout was have

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Mme.

with

Armory (S. L. Nelson, manager): Miss Jarbeau in a light comedy of called Starlight y to a large audience. Miss Jarbeau and Will Rising were called before the curtain repeatedly. Pair of Kids so to a top-heavy house, Kate Bensburg Opera co. 13.

house, Kate Bensburg Opera co. 13.

The Grand (Lem H. Wilev, manager): Cora Yan Tassel's Hidden Hand co. q. Forman Brothers' Minstrels so to packed house, There are three Peorians in the co. Fred Lee, the whistler; Pieri, the singer, and Major Johnson, who does the silence and fun act a la McNish; the co. gave great satisfaction. Jarbeau as Starlight to large audience 13-14. Will Rising shared the honors with Jarbeau, Three songs are mostly all new.

Squibs: Jim the Penman has been secured March 9. Manager Wiley is trying to get up a circuit through the State to play strong attraction, such as above, so they can put in a week between their jump from Chicago to St. Louis.

Opera House (C. C. Jones, manager): Frank Howard in Sam'l of Posen ;; small house. Muldoon's Picnic 8 to a top-heavy house. Mrs. McKee Rankin oreseated The Golden Glant 10, and delighted a fair house. Mrs. Rankin was ably supported by Raiph Delmore as Alexander Fairfax and W. S. Harkins as Jack Mason.

Jeck Mason.

Item: The Elks Ladies' Social Session 9 was a complete success. Seventy-five couple enjoyed the hospitallities of the Elks. Manager C. C. Jones happily responded to Our Guests.

ROCK ISLAND.

Harper's Theatre: Chris and Lena s comb. came 4 to small audlence. A Sam'l of Posen comb. appeared 9 to the usual microscopic audience.

Grand Opera House (A. W. Heinly, manager): Jarben in Starlight 6 to usual universal satisfaction. This is her second appearance this season. Frederic Bryton in Forgiven 8; best entertainment of season. Kendall's Pair of Rids to good business.

Smith's Opera House (F. W. Haines, manager): Prederic Bryton in Forgiven 9; fair business. Vernona Jarbean played a return engagement 11 to a house second only to that which greeted Modjeska. The co. poor; immense satisfaction.

BLOOMINGTON. Durley Theatre (Fell and Perry, managers);
Barry and Fay to good business 5. Jarbeau in Starlight
6, to very large and appreciative audience. Spleudid
60, throughout. Cora Van Tassel 10 in Hidden Hand
10 top-heavy house. Co, very rank. Gorman's Minstrela 11. Return date to deserving good business.
Town Lots 12-13; Kate Castleton 16; Bensberg Opera
60, 18.

Days sx.

JOLIET.

Opera House (R. L. Allen, manager): The W. C.
Coup and Co.'s Equescurriculum and Elliott's comb,
gave four performances o-1t, each evening and Saturday matinee. More satisfactory entertainments have
not visited us this season. The attendance and interest
increased at each performance.

KANKAKEK.

Arcade Opera House (H. C. Clarke, manager): Exra
Kendall in Pair of Kids 8; standing room only. This
was his third appearance here.

INDIANA

Opera House (Howard E. Henderson, manager):
Burton Stanley and George Pixley in Mrs. Partington and Son lke 6, to lair house. Stanley as the Mrs. Partington and Pixley as Ike were clever; balance of the co. only fair.

co. only fair.

MADISON.

Grand Opera House (Rea and Shaughnessy, managers): Aiden Benedict in Monte Cristo; light audiences, light show Jan. so. Katie Putnam to large and well pleased audiences 6-y. Nan's Acre Lot 1y-18.

LOGANSPORT.

Opera House (A. H. McDonald, manager): Crazy Patch drew a large house 6. Kate Castleton is a favorite here, and was repeatedly encored. Ed Foy as the lunatic captured the house with his droll originality. Co. good. Si Perkins 16; Thomas Keans, Richard III., sz; Soap Bubbles s3.

MUNCIE.

MUNCIE.

Opera House (H. R. Wysor, manager): Katie Putnam
in Krma the Alf played 8 to good house.

Phillips Opera House (J. H. Dobbins, manager: Winnett's Passion's Slave co, 9 to poor house; size of audience corresponding to performance.

Grand Opera House (W. H. Bradbury and Son, managers): McNish, Johnson and Slavin's Miustrels 11; every seat in the house except gallery sold in advance.

PERU.

Emerick Opera House (Cunne and Parks, managers): Driven from Home 6-7. Packed house; benefit of poor by amateurs. Receipts, \$150. Turned over to the Ladles' Benevolent Society, \$152. Aiden Benedict's Monte Cristo to small house; receipts \$55; acting good.

TERRE HAUTE.

monte Cristo to small house; receipts \$35; acting good.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Frederick
Bryton presented Forgiven is an artistic and satisfactory manner 6. Kate Castleton in Crazy Patch drew a
large and enthusiastic audience y. Edwin Arden presented £agle's Nest and Bound Out to large audiences

SOUTH BEND,
Good's Opera House (f. V. Farrar, manager): Ike
Partington to fair houses 8-9. The Ross Family
Musical Novelty co. played to good business 20-12

LAFAYETTE.
Grand Opera House (F. B. Caldwell, manag
Ada Gray to poor business 6. Frederick Bryton 7
large and appreciative audience.

MARION.
Sweetser Opera House (E. L. Kinneman, manager
Katie Putnam, in Erma the Elf, played to a goo
house 9; audiences well pleased. Munnie Maddern s5.

Grand Opera House (John C. Minton, manager):
Gorman's Minstrels 8 in a performance of more than
ordinary merit to large and well-pleased audience. Pete
Bater in Chris and Lena 9: business light. Miss
Morris was called before the curtain again and again,
and received some beautiful floral tokens from admiring
friends. Article '47 was given at Matinee 11, Clara
Morris appearing as Cora the Creole.—Another large
and brilliant audience.

and brilliant audience.

CEDAR RAPIDS.

Greene's Opera House. The entertainments at this place for the present season have been of a very high order, and as a rule have played to excellent houses, Minnie Maddern played 1s spite of All, 1t, to a large and appreciative audience. Verona Jabreau 16; Hanlon's Fantasmis 11; Kate Bensberg Opera co. 18; Booth and Barrett April 19.

Fantasmia at; hate Bensberg Opera co. 28; Booth and Barrett April 19.

Items: The dramatic event of the season will, of course, be the Booth and Barrett com., billed for; April 19.

Every available seat in the Opera House is already engaged.

OSKALOOSA.

engaged.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manaver):
Clifton's Ranch King 3: light business. G. A. Boniface in Streets of New York 7, giving good satisfaction.
Town lots 33.

MARSHALLTOWN.

Woodburg Opera House (D. R. Suppherdo, manager):

Woodbury Opera House (D. R. Sumbardo, manager): Streets of New York gave a creditable performance to poor paying business 7. When our new Opera House finished, such attractions will pay big in Marshalltown.

finished, such attractions will pay big in Marshalltown.
COUNCIL BLUFFS.
Dohany Opera House (John Dohany, proprietor):
The Production had been given here before, and is a good play.
The co. is composed of good people, and gave good satisfaction. The Redmund Barry co. in Rene, e, to fair business. The play is a love story, with dramatic scenes and incidents, introducing many specialties which were very acceptable.
DAYENDORT

which were very acceptable.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers):
The Mikado was given s. by some talent under the direction of W. A. Baker. There was standing room only, and the audience was enthusiastic. W. L. Prizzell took the part of The Mikado; Charles McAndless, of Cedar Rapids. that of Nanki-Poo; Estelle Fergusso that of Pitti-Sing. All the principals were happily chosen and a chorus of thirty well-trained voices. Pete Baker appeared here 6-7 in Chris and Lena, and pleased a well filled gallery each night. Thomas Keene in Richard Third 13-18.

KANSAS.

Grand Opera House (C. F. Kendall, proprietor):
The Stewart Grand Concert co, a collection of colored artists of considerable merit, to good business, 3. The Art Dramatic co., the new stock : o, which has been organized at this house, opened in Our Boys, 6, with Miton Rainford, Frank Monroe, Walter Standish, Francis Powers, A. J. Tucker, Ralph Moorcraft, Fanny Mathias, May Standish, Estelle Gilbert and Ritz Buchanan in the cast. This is a new departure for Topeka, and it is a grave question with us all as to whether we, as a public, will support a stock co. The people composing it are among the best known in the profession in their lines, and so far the artistic success has been beyond a question. The patronage has been very liberal and if it, will only so continue, it will be very gratifying to all parties.

it'will only so continue, it will be very gratifying to all parties.
C:swford's Opera House (L. M. Crawford, manager):
Effie Ellsler in Woman Against Woman and Daughter of the Nile, 3-4. The fair star is a household favorite all over the country and needs no review. The support, among whom were Archie Boyd (ansounced to star next season under same manager), Frank Weston, Archibald Foster, and Lizette Le Baron deserve more than passing mention. Of course business was good. Indeed this has been one of the best years Topeka ever knew theatrically. Not a losing house at either place so far.

KINGMAN.

knew theatrically. Not a losing house at eirher place so far.

KINGMAN.

Garfield Opera House (J. M. Nickell and W. E. Smith, managers): The Kingman Dramatic co. under the management of C. R. Foreman and Manager W. E. Smith presented The Hermit to fair business 6-8. Mr. Foreman played the Hermit to fair business 6-8. Mr. Foreman played the Hermit to perfection. Mr. Smith kept the audience in roars of laughter as Seth Gage. J. W. Hilton-as Lord Leslie. Miss Eliza Guest as Catherine Leslie. J. Henry as Captain Noodle, Henry Morton as Edward Lincoln, Miss Hettie Ritter as Jeminie Perkins, were very good. The Deacon's Courtship occupied the boards for a marinee 11.

Crawford Opera House (L. M. Crawford, manager): Thos. W. Keene had a fu'l house 4, on which occasion he presented Richard III. Fieming's Around the World in Eighty Days had a good house 7: co. only fair. A Night Off. 13-16; Farmer's Daughter, 17-18; Barry and Fair sn-3, and Lotta, 24-5:

Items; Love and Duty at the Mais Street, and Little Nugget at the Museum are drawing fairly this week.—Members of the Shakesperian Society called on Thos. W. Keene after the performance 4

FORT SCOTT.

Opera House (W. P. Patterron, manager): A rather

W. Keene after the performance 4
FORT SCOTT.
Opera House (W. P. Patterron, manager): A rather light audience attended the presentation of Francesca da Rimini by F. C. Bangs and co. 3. The Musin Concert co. drew a small audience, 9; Pete Baker, 22. McDonald's Opera House (McIntosh and Miller, manager): The J. B. Negrotto Dramatic co. have attempted My Partner, Planter's Wife, Silver King, Passion's Slave and Davy Crockett, 6-12. Other pirates will have to hustle to beat this in a week.

KENTUCKY.

Washington Opera House (Frank and Taylor, managers): Gran's Opera Co. came 9 in Erminie. Excellent business. Far better than they deserved. Lillian Lewis 16-17.

Co. 18. OWENSBORO.

QUINCY.

Opers House (Dr. P. A. Marss, manager): Hidden Hand, with Cora Van Tassel in the leading role, drew a moderate house. She is supported by a fair co. Per
Minserels 16-17.

OWENSBORO.

Opera House (R. M. Conway, manager): Edwin Arden in English Nest 6, to a fair hous. A rden is very good but is held down by inferior support. Fields:

Minserels 16-17.

PADUCAH.

Morton Opera House (John Quigley, proprietor)
Frank C. Bangs in Francesca Da Kimiai, 7, to standin;
room only. He was called before the curtain severa
times during the performance. His support fair.

MAINE.

City Hall: Jennie Couthorie, in readings attracted a large and delighted andience 6

Park Garden: Manager Knowlton has disposed of his interest in this place, and Mr. Frank Barr has assumed the management. Unless the new lessee makes a radical change and give us a straight, meritorious variety show he may as well put up the shutters and save his dollars. His attraction this week was decidedly diszy.

MARYLAND.

Academy of Music (H. W. Williamson, manager):
Rosins Vokes delighted an immense audience 6. Support fair.

MASSACHUSETTS.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers. managers): Hoyt's Tin Soldier drew but a small house. The face contortions of Eugene Canfield in the familiar part of Rats, should be seen to be appreciated, and he was ably seconded in his clever work by that excellent comedian. Thomas Q. Seabrooke as Vilas Canby. Kate Davis of Fantasma fame made a big hit in her specialties, and the inveterate borrower. Carrier Story, was charmingly played by Fannie Johnstone, a very pretty and attractive young lady. Howorth's Hibernica drew but a handful of people o. Lizzie Shelton, who bears a great resemblance to Ullie Akerstrom, danced herself into the favor of the audience at once. John Fenton's clog dancing was also deserving of m-nton. Rest of performance exceedingly tiresome, Maud Banks 18.

Items: "Grimes" Canfield was much excited over the Sulivan-Mitchell hoax, but he has undoubtedly recovered his usual screnity ere this.—The Bennett and Moulton co. B will soon add Merry War to their repertoire.—Anne Louise Ames seems to be very unfortunate this season. It was with much regret that I read of her recent accident, but hope it will not prove to be of a serious nature.—Jay Hunt is not only a clever co-median, but his Bill Sykes was the finest rendition of the part ever seen here.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): The sacred concert by Perkins Jubiliee Singers, 5, was well attended and much eojoyed. Ullie Akerstrom 6-13, appeared in Rens, Hidden Hand, Peggy, Child of Regiment, Annette, Fanchon and Pearl of Savoy. Although excellent in all, she is seen at her best in Rens. Her work is sympathetic, natural and artistic, and her style purely original. The engagement was a most profitable one, the house being crowded at each performance. Boucicault in The Jilt 18, Murray and Murphy 28.

NORTHAMPTON.

Doucicauit in Ine Julius, aurray and Murpay ss.

NORTHAMPTON.

Opera House (William H. Todd, manager): Keep
It Dark, 8, to fair house; andience well pleased; the co.
good. The singing of Lizzie Richmond and Julia Wilson excellent. W. T. Bryant's eccentric dance received great applause.

ceived great applause.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Hi
Henry's Minstrels gave a pleasing entertainment, 6, to
good house. It was their first visit to this city. Mr.
Henry's cornet playing was enthusiastically redemanded. Lily Clay's troupe of legs dress well 11, and were
very pleasing. very pleasing.

People's Theatre (William E. White, manager):
Thrown Upon the World did a good business every
night last week. The co. is an excellent one, and the
scenery fine.

AMESBURY.

New Opera House (C. W. Currier, manager): Despite the bad weather a good-sized audience greeted Murray and Murphy in Our Irish Visitors y. The singing of Marie Louise Davy was ve y fine, and elicited many encores. The cornet solos of Addie Boes, a new feature, was well reniered. Myra Goodwin in Philopene, Burke and Burton's Minstrels 16-18.

SPRINGFIELD.

Burke and Burton's Minstrels 16-18.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Keep It Derk, 6, to a moderate house. W. T. Bryant is "nothing if not sriginal," his eccentric dance in particular being unapproachable. Lizzie Richmond, Julia Wilson and Ed. T. Haistead were also capital. The Tin Soldier made its first visit 8; fair attendance. A few very funny incidents, Leona Fontainbleau's nimble feet and Kate Davis' irresistible specialities cover the thin spots effectually. The Springfield Opera Club's revival of The Musketeers, by permission of Barnsbee of the Bostonians (their fitteth and fitty-first performances) was of course successful. Aronson's E-minie co. March 1, W. J. Scanlan 3, Elisler's Arabian Nights 5-6, Sullivan's Black Thorne 7, Spencer Little Tycoon 9. Scraps: The Helene Adeli co. after a brief period of rest resume their tour at Chicopee Falls this week, Lilian Bursham, who recently left John E. Suce's co. to join Keep It Dark, has resigned from the latter organization.—Ella Fontainsebleau played her part here, 6, for the first time, it being her first appearance since she was seen with her sister Leona some four years ago.—C. A. Paige is here in the interests of Moulton's Dramatic co.—W. D. Turner, one of the best known of theatrical handlers, has succeeded James V. Cook in advance of The Tin Soldier.—Ingenious Ed. Favor now has a Japanese costumed band with his Box of Cash co.

CHELSEA.

anese costumed band with his Box of Cash co.

CHELSEA.

Academy of Music (James B. Field, manager):
Oliver Byron in The Inside Track gave an excellent performance 10. A fair and well-pleased audience attended Jerry Twaddle. The Ragged Millionaire was played by Kate Byron, who was fine. The supporting co, was good. Keep It Dark so, John E. Ince ss, Fun in a Boarding School ss, Main Lineso, Held by the Enemy March s, Myra Goodwin 8. Nat Goodwin April s.

Items: B. A. Ward, Miss Akerstrom's agent, is papering the city preparatory to a week's engagement.

TAUNTON.

Music Hall (A. B. White, proprietor): Hennessy Brothers Minstels, 6-8, to big business. They gave a very good performance.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson): Murray and Murphy in Our Irish Visitors 10; big house.

Opera House (George S. Gibson, manager): Daniel

CLINTON.

Opera House (George S. Gibson, manager): Daniel Boone co. so.

Town Hall: American Orchestra and Quartette, under Torrent Hose co., to very large audiences and a fine coacert 1. Sanford Girls' Orchestra and Concert co. to good house 11; fair entertainment.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Drummer Bcy, under the auspices of the G. A. R., was presented five times during the week, 6-11, and drew packed houses. The play is now the property of Frank Nail, who has played Uncle Joe in it for twelve years. He purchased it from the widow of the original owner. W. J. Scanlan 17-18, Lilley Clay Burlesque co. so-1, Michael Strogoff 36-9, Modjeska March 1, the Casino co. in Erminie 3-3, Elisles Aliadin co. 7-8, Oliver Doud Byron 9-to. Ullie Akerstrom week 13.

Item: A suit for divorce by Stella Congdon of this city is announced, formerly an actress, from her husband, Frank Chapman —There is talk of opening the rink for the production of light operas the coming Summer.

LYNN.

Music Hall (James F. Rock, manager): J. Z. Little and co. gave a fine performance of The World 8. Kate Byron in the Inside Track to good husiness 11. Gilbert Opera co. 13.18. Tin Soldier 18, Mand Banks 28. J. J. Scanlan 24-25. Held by the Enemy March 3. Item: The wife of Rev. Paul Sterling, rector of the Church of the Incarnation (Episcopal) of this city, is a sister of Miss Mande Banks.

sister of Miss Maude Banks.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Murray and Murphy in Our Irish Visitors 8 to fair business. Excellent satisfaction. Heanessy Brothers' minstrels 16-18.

NORTHAMPTON.

Opera House (William H. Todd, manager): Charles Stedman's Our Boarding House 11, played to poor houses, owing to the stormy weather.

Item: I spent Sunday afternoon with Charles Stedman and his courteous young manager, William Malley, formerly with Richard Mansfield.

Whitney's Opera House (J. W. Ogden, manager):
J. Z. Little presented The World to light houses 6
Dion Boucault did a fine business with The Jilt 8.
The Sandford Girls' Orchestra gave light but pleasing entertainments to small houses and matines 10-11.

entertainments to small houses and matinee 10-11.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager):
The Moulton Dramatic co, 6 11 in A Celebrated Case,
Lost in London, Blaracy Stone, Duke's Daughter,
Hidden Hand and Oliver Twist. A return engagement.
Business no more than fair. Andrew's Michael S:roogoff 15 16, Robert Downing 17, Howard Athenaum co.
No. 2 18.

Central Musee (W. H. Arnold, business manager) is
re-opened under the management of George Batchelor,
fonmerly of Keith and Batchelor's Gaisty Museum,
Boston. Paul a; d Spencer's Luck Ranche co this week.
Burke and Burton's Minstrels so-2x.

LOWELL.

LOWELL.
Music Hall (A. P. Partridge, proprietor): Held by

the Enemy to fair-sized houses 6 7. Oliver Byron 9 to medium business. W. J. Scanlan 16. Tin Soldier 17. Items: Minnie Dupree lect the Held by the Enemy co. at Manchester. N. H., on account of a throat difficulty. She will have an operation performed in New York before joining the Western co. William Tyrrell has been engaged by the Gilbert Opera co.

LAWRENCE.

Opera House (A. L. Grant, manager): Gilbert Opera co. 6 9 in a varied repertoire to good business. Sacred concert ts in aid of the striking miners of Pennsylvania by the Gilbert Opera co. and local talent. Manager Grant kindly gave the use of the house. Large audience.

audience.

MULFORD

Music Hall (H. E. Morgan, manager): The lecture
by Cal. L. F. Copeland on "Soobs and Snobbery" 9
gave satisfaction to a large audience. Fus in a Boarding School 13.

Items: M. William S. Gill will join the John E. Price
comedy co. on their arrival in town. Mr. George W.
Bailey, the veteran showman, who has been ill for several weeks, is convalescent.

MICHIGAN.

MICHIGAN.

DETROIT.

Business at the different theatres during the past week has been excellent, and in consequence of which all the managers are feeling in good sprits. At Waite's the first half of the week James O'Neill in his familiar interpretation of Edmond Dantes and the Count of Monte Cristo, the Fechter version of Dumas' romance of "The Count of Monte Cristo." Thursday avening and for the balance of the week, with Saturday matinee, Willard Spencer's American Ispaness Opera was presented before a large audience. This week, Light on the Point.

At the Detroit Opera House a large audience well-comed the handsome Fritz Emmet, and judging from the warm reception given him he has lost none of his old time power of charming his audiences by his sweet warbling and graceful dancing. He sang a number of new songs, and the Salvation Army burlesque in the last act made a hit. This week, Arabian Nights and all its scenic effects the first half of the week, and McNish, Iohnson and Siavin's Minstrels the latter half.

At Whitney's Grand Opera House James A. Herne's Hearts of Oak. This week, Benj. Maginley in Inshavogue.

At the Casino Hicks and Sawyer's Colored Minstrels

Hearts of Oak. This week, Benj. Maginley in Inshavogue.

At the Casino Hicks and Sawyer's Colored Minstrels the estire week. The best part of the entertainment was the singing. This week, A Cold Day.

KALAMAZOO.

Academy of Music (). W. Slocum. manager): Helen Blythe in Only a Woman's Heart 7, had only fair house. There are some parts of this piece which are very good, and Miss Blythe seemed to be fully equal to them. The MacColli 1 Opera co. 9-11, gave The Beggar Student, Muske cers, and Merry War. This was the first appearance of this co. since their reorganization. Business good, and performance first-class. The chorus has been enlarged and much improved, although the male portion seemed a little awkward Arabias. Nights 16-17; Stetson's Uacle Tom's Cabin 18.

BATTLE CREEK.

Arabias.

BATTLE CRAEK.

Hamblin's Opera House (J. W. Slocum, manager):
Carries T. Ellis in Casper the Yodier 4, to a good house. Helen Blythe is Only a Woman's Heart 7, to a good house. Miss Blythe made many friends. Januschek as Meg Merrillies 16; Arabian Nights 18; Stetson U. T. C. so; Chip o' Block ss; MacCollin Opera co. 33-5.

GRAND RAPIDS.

Redmond's Grand (C. H. Garwood, manager): A
Drummer's Life with Charles Bansett as star did a fair
week's business. The play is of fair merit, but the attraction failed to make a good impression. MacCollin
Opera co. 13-18.

Item: The Wonderland has opened again and has
for its attraction this week Edwin Clifford is Monte
Cristo.

Opera House (Charles Humphrey, manager): Stet-son's U. T. C. co. to a large audience S. The time-honored drama was finely presented. The Lone Star Quartette are well worthy of mention rendering their plantation songs with fine effect. All is all they are a good co. and may be aumbered with the first in this line of attractions.

ine of attractions.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Charles F. Underhill gave a character representation of The Rivals for the V. M. C. A. 10. benefit. Between the acts the Mehan Male Quartette of Detroit rendered choice selections. Rosma Vokes' English Opera co. 14; Lecture Rev. Anna H. Sna wn 6; McNish, Siavin and Johnson's Minstrels so. Item: The Kev Roland Connor Unitarian minister of East Saginaw, gave a lecture y. Subject: "Amusements." The lecture was in answer to a sermon preached by the Methodist minister of Bay City on the same subject the previeus Sunday. The verdict of an audience of over 1,500 people was that the Methodist divine got a pretty hard roasting. I suppose it is superfluous to announce that the Methodist divine's idea of the theatre is that it is the gateway to hell.

MINNESOTA.

Grand Opera House (L. N. Scott, manager);
Hanlon's New Fantsama 6-11. Kiralfy Brothers' Around
the World in Eighty Days 13 18.
Olympic Theatre (Edwin P. Hilton, manager);
The Specialty Magnets, a co. of bright specialty people, gave a good performance to fair business 6-11.
Item: Mme. Teresa Carrino gave grand piano recital
to no sat the music rooms of W. J. Dyer and Brother to
a large and select audience of music-loving people. The
lady's skill and fine expression was a revelation to her
audience.

a large and select audience of music-loving people. The lady's skill and fine expression was a revelation to her audience.

Sackett and Wiggins' Dime Museum continues to draw a good business. Work has been temporarily stopped upon their new theatre.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Kiralfy's Around the World in Eighty Days 5, to houses of fair size, but much larger than the performance deserved. The acting is, generally speaking, west-hed, and in no instance does it rise above mediocrity. The scenery is worn and badly managed, the tableau ineffective on account of dirty costumes and unattractive faces, the dancing commonplace, the premiere work only fair, the exhibition of ill-shaped limbs and lacefringed underclothes not at all fascinating. But the elephant Parnell was good. He is the only feature or member of this co. worth mentioning except Mr. Bolossy Kiralfy, who ought to know better than to try to palm off on provincial audiences a show that would not draw a corporal's guard, including the free list, in New York.

Opera House (C. F. Macdonald, manager); Frank Beard, Puck's famous cartoonist, gave his black talk 4 to a large and fairly pleased audience, under the auspices of the Normal Literary Society.

Quibs: Jim Jerrard, In advance of William Frederick's Fitch Avenue co., has been spending a few days with his parents in this city during the reorganization of his co in Minneapolis. Clara Louis Kellogg's manager has written that she will be unable to open here in March.

OULUTH.

Grand Opers House (John T. Condon, manager):
Minnie Maddern played a return engagement 6-7 to
poor business, appearing in Caprice and In Spite of
All.

MISSISSIPPI.

MISSISSIPPI.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Wilson and Rankin's Minstrels to good business 9; Fred. Warde 18; Liszie Evans 27.

Opera House (Marks, Rothenberg and co., proprietors): Wilson and Rankin's Minstrels held the boards 7.
Good business. Andrews' Michael Strogoff co. played 8 to small house, Fred Ward 19.

NATCHES

Opera House (Frank M. Swan, manager); Wilson and Rankin's Miustrels 10, to a full house. These performers are true artists, and will always draw in this vicinity.

KANSAS CITY.

Thomas W. Keene played a successful three nights' return engagement at the Coates, opening Monday evening. The audiences were far larger than at his previous engagement. The repertoire was as follows: Monday and Wednesday Richard III.; Tuesday, Julius Coate.

Monday and Wednesday Richard III.; Tuesday, Julius Casar.

The Ninth Street Theatre has been thronged all week to greet the piquant Lizzie Ewais in Our Angel. Fogy's Ferry was put on Friday evening. Miss Ewais had a very good audience.

Fleming's Arsund the World in Eighty Days 'opened at the Gillis o, and played a three nights' engagement to very good houses.

Gossip: Charles H. Hicks and his Inshavogue co. left last Monday for Toledo, thence to Detroit.—The Farmer's Daughter co. remained over Sudday night at the Grand Missouri in passing through the city. A number of the co. attended the Ninth Street Theatre performance.—The Chicag Poriental Operatic co., composed of residents of this city, produced The Honest Thief; or, The Money Broker, at Music Hall, last Sunday night in the Hebrew language. The performance was for the benefit of the Sir Moses Montifiore Charity Club and was largely attended.—Governor Add Ryman who has no rival as a barlesque "stump speaker," is a member of the Gorman Mustrels. His best story this season is about Jonah and the whale. He gravely

demonstrates that so physiological peculiarities of a whale's throat are sufficient to cast doubt spon the biblical narrative. "When Jonah reached the whale's month," thundered the subse orator. "he was of an entirely different shape and mould from when he stood upon the ship's deck. The Bible itself tells us positively that he was cast over."—Mr. Heathfield has been promoted from the dress circle to the main door at the Warder Grand Opera House since Mr Murphy resigned. Mr. Heathfield is from Boston, Mass., and has been a contributor to the New York Clipper.—Nelson Guy, who plays the maid in the afterpiece of Gorman's Minstrells, is in possession of a oure soprano voice and looks startingly like a woman. He is only severatern years of age, and was the leader of the boys' choir at St. Paul's Cathedral, Loedon. In 1833 he sang before the Anglish royal household and received from the Queen an elagant gold media bearing the inscription, "Westminster Abbey, October, 193, Victoria Regina to Nelson Guy, for Perfection in Musical Art." Nellie McHenry's topical song, "As Usnal," proved quite a hit, and was encored so much that she had to improvise a verse and rang in something shout poor Ned Hudson's floor of the Opera House, as the applause was thunderons—Quite a romance off the boards is said to have been the experience of at least one of the Gormans. When the combination was performing at Montreal in the beginning of the season, and Gorge Gorman at an and the combination was performing at Montreal in the beginning of the season, and George, who, with every one, was surprised beyond measure. On Friday the old gentleman came to the theatre, made inquiries regarding George and arranged to call on him. Finding him an unobjectionable young fellow, he invited him to his house to dise and interpreters of heroic roles, was presented to George, who, with every one, was surprised beyond measure. On Friday the old gentleman came to the theatre, made inquiries regarding George and arranged to call on him. Finding him an unobjec

speculations.

MOBERLY.

Opera House (C. P. Apgar, manager): Senator Peyton's Comedy co. played to fair houses 6-11, except q, when they gave way to Sarry and Fay in McKenan's Filirtations. The house was packed for that night.

Park Opera House (J. B. Price, manager): Gorman Brothers' Minatrels with Add Ryman and E. M. Hall came to a fair house 6. Their afterpiece is one of the best ever seen here. Barry and Fay delighted a large house with McKenan's Filirtation 8. Around the World in Eighty Days so.

World in Eighty Days so.

ST. JOSEPH.

Tootle's Opera House R. S. Douglas, managery:
Hoyt's latest infliction, Hole in the Ground, was readered 6-7, to very large basiness. Play has neither connected plot or literary merit, but gives twelve very good actors an opportunity to show their abilities is specialty work. Thomas W. Keene, 9, as Marc Autory in Julius Casar to very fine andlence, whom it was a pleasure to see Mr. Keene is such fine form and so thoroughly recovered from his illness of last year. Suppert good; noticeably so, Measrs. Wheelock and Jackson
Old friends; Among the Hole in the Ground (fangh I what a name to give a play) your correspondent met Frank Lawton, the same dry but genial Frank, known far and wide; also Otis Harian, an old Zanesville, Ohlo, buckeye, who gives up good business prospects to follow Hoyt's lead. Harlan's voice will bring him to the fore sure.

Funke's Opera House (Crawford and McReynold) lessees and managers): Hoyt's Hole in the Grount S. Peeple's Theatre (Warner and Browne, managers) Edwin Stuart Theatre co. 6-11 to only fair business.

Edwin Stuart Theatre co. 6-11 to only fair business.

Opera House (Thomas F. Boyd, manager): Kiralfys' Around the World in Eighty Days 3-4. Matines to good business, the ballet being the attraction. As dramatists the balance of troupe do not appear as well as in Dolores. Clara Morris played half week's engagement commencing 6 to profitable business. Resec. Article 4y and the New Magdalen were rendered by the distinguished artist in her incomparable manner. The support was only fair at best, and nothing but the respect due the star prevented a decided expression of disapproval at the condition of the leading men. Halan Blythe 15-16, Mrs. D. P. Bowers 17-18; Hanlon's Fantamas 25-5.

Blythe 15-16, Mrs. D. P. Bowers 17-18; Hanlon's Fantasma 29-5.

Grand Opera House: Bartram and Burbridge's Night
Off comb. drew grod houses 6-8; the matines (Wednesday) for the benefit of Nebrasia's school teachers who
suffered during our secent blizaard, drawing partieslarly well. The troup presented this amusing comedy
in an acceptable manner.

The success of the Eden Musee is phenomenal.
Messrs. Sackett and Lawler have certainly struck is
rich.

H. A. Parrish has leased the People's, and after being
thoroughly renovated and altered, it was opened as a
vandeville theatre 6 under the management of J. J.
Seldon.

NEBRASKA CITY.

NEBRASKA CITY,
Opera House (W. B. Sloan, manager): The Clair
Pates co. opened engagement of three nights 6. Played
to large and well pleased authences during entire angagement. This co. also gave a sacred concert Sunday
evening 5, for besefit of Etta Shattuck, the Mebrasis
school teacher, who was badly freste during fannary
bliszard. The receipts were large. Stuart Dramatse co.
13. 10.

13.19.
Items: Morgan's Two Star Concert co, left this city 7 for tour through Nebrasks.—The Standard will open as a variety theatre.—Manager Sloan has neatly fitted up the dressing rooms at the Opera House.

Theatre (A. H. Davis. manager): Burton and Burke's Minstrels and Dog Show held forth 9-11, in stormy weather, to light businers. Ordinary performance.

EXETER. Opera House (I. D. P. Wingate, ma and Surke's Minstrels gave good performance here 6-8. Held by the Enemy had big house o, and gave great satisfaction. Murray and Murphy 18.

satisfaction. Murray and Murphy 18.

PORTSMOUTH.

Music Hall (J. O. Ayers, manager): Murray & Murphy in Our Irish Visitors drew a fair house, 6. The last entertainment of the star course was given, 9, to a big house. Held by the Enemy, 10, did a good business. Franklin Theatre (Alfred Stavers, manager): The Cadets' Picnic, an operetta, was creditably rendered, 10. Miss Cora Barnabee, Mr. Harold Carpenter and Mr. Edward Kimball taking the leading parts.

NEW JERSEY.

TRENTON.
Taylor Opera House (John Taylor, manager): The Wilbur Opera co. 6-11. Casino Erminie co. so; Wages of Sin 23.5.
Masonic Temple Theatre (A Philius, manager) A Close Shave 6-8 is a really enjoyanie piece and as pesented by W. S. Buruside, Dalsy Stanwood and co. wins a great deal of applause. The San Francisco Minstrels gave a good show the last half of week. The jukes were fresh, the singing good and the specialties of a noteworthy character. Booked Paul and Macy's C. O. D. 13-18.

CAMDEN.

CAMDEN.

The Beston Star Opera co. performed last night to large and appreciative audience at the Opera House notwithstanding the cold and rainy night. The singing of Medora-Henson-Emerson was entrancing, the cornet playing of Walter Emmerson and the pinned playing by Rudolf King were superb, but the recitations by Nella F. Brown are difficult to describe. At times the people were spellbound. The dropping of a pin could have been heard, especially in the recitation of Ben Hur, and the audience was well nigh frensied with celight at "The Bivouac on the Batth field," by Mins Brown assisted by the entire co. Each and every one of the troupe were well nigh worn out with being repeatedly encored.

PATERSON.

repeatedly encored.

PATER:ON.

Opera House (H. R. Jacobs, manager): On the Rio Grande satisfied good houses 6-11. This week Under the Jasilght. Wilbur Opera co. 50-93.

People's Theatre (A. Philioa, manager): Morris' Paradox 6-8; Buruside Comedy co. in A Close Shave, to light business 9-11. This week Kirke and Clarke in Tourists in a P. P. car. Paradox 0-8; Burnside Comedy co. in a Close Shave, to light business 0-17. This week Kirke and Clarke in Tourists in a P. P. car. I tem: Morris having deserted the Paradox, Manager Philion went on and put the animals through the per-formance with as much grace as the Professor himself.

NEW YORK.

ALBANY.

The brief engagement of the Florences at the Leland 8-9, resulted most successfully. The Mighty Dollar was given on the first night and The Flirt on Wednesday. The audiences large and enthusiastic. The Wills, Henshaw and Tea Brock comb. in Two Old Cronies came for a three-night stay, 10-13, and played to good business. Mr. Henshaw is an Albanian with

CONTINUED ON EIGHTH PAGE.

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The New York Mirror has the Largest Dramatic Circulation in America.

Down With the Claque!

The title of the play at the Standard Theatre is a misnomer. There was no anarchy in France during the great revolution that overspread the period from 1788 to 1800. The government of the country discharged all its regular functions uniformly. The courts of law presided as usual over the administration of justice. Nothing was changed, excepting the political personnel.

Anarchy means the absence of government, not a change of principles or of men. The historical pictures presented to us of Rome under Tiberius Claudius and Domitian are full of terror. The religious convulsions in the brief reign of Queen Mary are nearly as bloody as the political incidents under Robespierre. We ourselves in the period immediately following the Declaration of Independence presented to the world a condition much more like one of anarchy than France has exhibited at any moment of her history. The truth is the author has seized a clap-trap word and has applied it to his play for advertising purposes. It has no other business there.

The journalists who have passed upon the work are not exact in their expressions. They mistake "movement" on the stage for "dramatic action," which means the process and progress of incident. A set of disjointed stage pictures is not an action; it is a set of attitudes, with little more cohesion or continuity than a string of tableaux vivants.

And herein is the fault of the play. It plares at the public with a change of

its hero is a crowd, not an individual; its passion is a yell, and not a human suffering which appeals to human sympathy. The personages in the drama are subordinated to its noise and tumult. If the title be taken to describe the lack of order in the ideas of the author it is fairly acceptable in that regard.

Vehemence and energy are not passion Of these the author has abundance, but of true passion he has very little. He rouses neither sympathy with his hero nor interest in the chain of events. He might end his piece anywhere, for it is a carmagnole, a dance without a figure. The incidents do not flow to a destiny, but they toss the characters about in a whirlpool. This is not drama. It is not art in any shape for the essence of art is form, and this last production of Mr. Mackaye is prominently lacking in symmetry as in truth.

I[So much for the work, which might not have provoked comment had its production not been accompanied by an incident of a much more important nature—that is: The introduction to the American stage of the claque, or an organized factory of applause. The inevitable result of such a practice will be to provoke a counter-exhibition on the part of our public, and our audiences that have hitherto expressed their opinions by silently leaving the house will remain to witness scenes which are not in accordance with American sense of good taste. The storm of hisses and catcalls which salutes a failure in London, or in Paris, visits the actor as well as the author or the manager. This is unjust. Lack of success in pleasing is no crime; it is a mistortune. But the anger of the audience falls alike on every participant in the matter.

Recently the public in London shouted for the author at the termination of his new play. He knew better than to appear. The manager stepping forward politely informed the audience that the dramatist was not in the theatre; a volley of yells and hisses saluted this announcement. The mob was disappointed of its

Is this decent, or is it just to any one concerned? But it is the inevitable out come of the claque. The public will establish anarchy in our theatres, and erect the dramatic guillotine, with its mob to yell and applaud executions, if we attempt to establish an organized force to coerce the freedom of public opinion.

Applause is the method and means by which the public express their pleasure. It is the source of life to the artist. The claque is the "property" imitation of this food. It is the pasteboard and paint imposture of a stage feast. What follows? The actor or actress in Paris rehearses the men that perform this dutiful applause among the public, and indicates when in his or her performance it is to come. They are furnished with cues, and when the moment arrives the artificial round is duly administered, and the public resent the interruption by turning in their seats, with the murmur of "Oh, hush!" Is this grim farce to be introduced here?

The gentlemen who trankly acknowl edge they attended the first night of a new play, with the intention of forcing ama on the public, forget, perha that their kindly feelings led them to confess they doubted the reception that would attend the performance; and if the audience were not lugged forward by Mr. Thomas Ochiltree and boosted behind by Mr. "Larry" Jerome, the press could not record a noisy success.

.There is quite merit enough, of a certain kind, in Paul Kauvar, to give it prominence and there is discernment in our public to discover what is due. But we object to being "run in" by stalwart officers like the men we have named. Mr. Mackaye betrays a delightful naivete when he distinguishes between a claque that is paid for with money and one that performs as an amateur. It is of no interest or consequence to us whether a judge receives a bribe for his verdict or whether he is false to his office to oblige a friend. In both cases his decision is fraudulent. It is our business as an artistic tribune of the people to expose the fraud. The liberty of the press cannot be more worthily exercised than, in asserting the liberty of the audience. Wherefore we cry, "Down with the claque!" whatever disguise it may

Shakespearean Revivals.

Theatrical, like political history, repeats itself. It is certain that from generation to generation Shakespeare has an epidemic of "revivals;" that is to say special revivals, for Shakespeare never dies.

It would be difficult for the dramatic chronicler to point out any period, old or modern, wherein the plays of the Master fierce grimaces; it lacks dramatic purpose; have not received notable representation.

Sensation and comic trash are not undisputedly regnant. Wallack's Theatre is to produce three Shakespearean pieces next season. Mrs. Langtry has been co-queting with one, and The Tempest is spoken of as a successor to The Midsummer Night's Dream.

A genuine return to the classics of the drama would do much to shake popular faith in the maudlin nonsense that frequently monopolizes the boards of New

Correspondents are requested to address heir letters to " Harrison Grey Fishe, Editor New York Mirror, 145 Fifth Avenue, N. Y.," and write the word "Correspondence" in the left hand lower corner of the envelope,

Personal.

HAINES.-May Haines has been engaged to play a boy's part in La Tosca. WALLACK -The date set for the great bene-

fit to Lester Wallack is May 23. JENKINSON.-Mr. Benjamin F. Jenkinson is no longer connected with THE MIRROR.

MILLER.-Henry Miller, it is said, will not be a member of the Lyceum stock company next season.

STANTON.-Edward C. Stanton, director of the Metropolitan Opera House, sails for Europe, March 7

DE NAUCAZE.-Mme. De Naucaze is recovering. She will probably resume her professional duties at an early day.

ELMORE.-Marion Elmore has joined The Arabian Nights company, leaving the Run of Luck company for that purpose.

Con-Isabelle Coe has recovered from her illness, and will next week resume her part of Mrs. Brooklyn Bridge in the Tin Soldier.

GUNTER.-A. C. Gunter has written a companion novel to his "Mr. Barnes, of New York," entitled "Mr. Potter, of Texas."

SULLIVAN-Barry Sullivan, who comes to America for a five week's season next year, has thoroughly recovered from his recent ill-

FONTAINERLEAU. - Ella Fontainebleau, after being off the stage for five years, has joined Bryant, Richmond and Wilson's Keep It Dark

DEAVES .- Ada Deaves has been engaged by Arthur Rehan to take the place in his company formerly filled by the late Charline

LENT.-The season of penance and penitence began vesterday. Of late seasons it has not been a very serious item in managerial calculations.

CEAVEN.-Walter S. Craven, a young Enrlish actor, has arrived in New York atter a tour in India and Australia. He has some omedies to produce.

FLORENCE-W. J. Florence was taken ill a Watertown, N. Y., with throat trouble on Friday last, He canceled all of his engagements for a week following.

CASTLETON.-Kate Castleton intends going to England in the Spring with her husband, Mr. Phillips. He has the ambition to see his wife in a legitimate comedy.

HOWARD.-Bronson Howard is living in Ann Arbor, Mich., where he is quietly at work on a new drama of incidents of the war between the North and South.

EDWARDS.-Harry Edwards has assumed the stage management at Wallack's in place of T. W. Robertson. Revivals of the old omedies are accordingly announced.

LIVINGSTONE. - Helene Livingstone went to Youngstown, O., on Monday, to sing at the benefit of the Elks last (Wednesday) night. place.

ARMSTRONG.—Sydney Armstrong has given up The Pointsman, the American rights for which are owned by A. M. Palmer, and it is now stated that Harry Miner contemplates soon producing the piece.

MARRIED .- Josephine Merry, the daughter of Harley Merry, was married on Sunday at St. Paul's Church, Flatbush, to George Kennington. Mr. Kennington is the business manager for Mr. Merry's scenic studio.

HILL.-J. M. Hill will sail for Europe on May 17. He expects to be gone from six weeks to two months. His object, partially, is to make the necessary arrangements for Helen Barry's tour of this country next sea-

Evans.-Lizzle Evans played a good en gagement in Kansas City last week. On unday next she makes a return trip to the Academy, New Orleans, Miss Evans will play the Pacific slope in the Spring, including three weeks in 'Frisco.

LANGTRY.-Mrs. Langtry's leading men are as changeful as a February day. Now Maurice Barrymore leaves and Charles Coghlan goes back again. The latter's late engagement at the Madison Square was not altogether fortunate for either side.

HENDERSON.-We present a portrait of Grace Henderson on the title page of this issue. Miss Henderson is a very pretty and a very talented actress. She achieved a metropolitan reputation in Modjeska's support, and now she is a member of Manager Frohman's admirable stock company at the Lyceum.

Gyz -Ernest Gye, the former director of the Royal Italian Opera at Covent Garden, London, arrived in this city on the Etruria last Sunday. He has had an offer from a citynot New York-to bring over an opera com-

pany. He is also thinking of fetching a concert troupe here next Winter, headed by his wife, Mme. Albani,

AUSTEN.-Ramie Austen was presented in Nashville the other night with an immense boquet in the centre of which was a gold and silver statuette four inches high-a representation in miniature of Bartholdi's Statue of Liberty. A photograph of Miss Austen, in which she posed as the statue, was used as a model. A diamond represents the flame of the torch, and on the silver pedestal is a gold plate with the inscription: " To Miss Rami Austen 'Enlightening Art,' from her friends of Nashville, Tenn., Feb. 4. 1888." Miss Austen is a niece of the Rev. Charles Quintard, Bishop of Tennessee.

Again the Bad Dressing-Rooms.

The agitation of the dressing room question is bearing excellent fruit. Actors have sometimes been accused of lacking esprit du corps and refusing to give assistance and moral support to reformatory movements instituted in their behalf. THE MIRROR can testify to the falsity of this charge, for it has found the profession ever willing to take the right side in all good issues. Half-a-dozen reforms instituted by this journal during the past nine years have been carried to success through the co-operation of the profession. In the present case the fact that this warfare on bad dressingrooms has two objects in view, and these objects the health and comfort of the men and women who are obliged to occupy them night after night has been recognized by many. We are constantly in receipt of letters bearing on this question, several of which we have space for this week.

One echo comes across from Oetigheim, Baden, Germany, where Harry Conor, a pro-fessional, is sojourning. He writes:

Aditor New York Mirror:

I take pleasure in reading your paper every week, and
I note the several reforms that you have undertaken
Of all these you will find the dressing-room question
the most perplexing. It has more sides than an octangular house. Who shall we blame first—the actor of

the most perpearing. It has more sides than an octangular house. Who shall we blame first—the actor or the local manager?

The actor has a good deal to answer for, more especially the brisk young novice who wants to advertise himself to the next company coming 'hat way, and does it by writing up his name, line of business and address on the wall. This starts the ball, and somebody clue adds comments that wouldn't do in a Sauday school. Then there are the aspiring artists who use all the walls with figures and laried 'handscapes. Again, there we the man who has invested in "stickers" bearing his portrait, which he affires about everywhere except the right place. Then there are the professional poetic, beside whom Lord Tenn., Walt Whit, and Herr Most are "way backs;" their verses abound on all sides The writers ought to seek employment on some of the New York dailies that are in constant quest of "spice." Now about 'he local managers: As a general rule they are so kind (to themselves) that they forget all about the dirt, dust and damp back of the cartain. But the d. d. and d. are nothing to a certain ether thing that prevails. While I was a member of the Rag Baby company it was my duty to look after the stagd, a business that consisted in ringing the curtain up and down, calling rehearsals and marking the trunks for the different dressing-rooms.

When I went to a theatre sometimes I would ask to

ing enhearsals and marking the trunks for the different dressing-rooms. When I went to a theatre sometimes I would ask to see the dressing-rooms. The local stage manager or a boy would show them, and as I would begin marking a lady's trank for a certain room the man or lad would say, "Ob, that room isn't used for women!" Whenever this was a id it was my cue. I would put the ladies in that room and the gentlemen in those that were customarily used for women. Why? Because I generally found that the latter were full of peep-holes for the Paul Prys of the theatre. This was the case in the Mormon Theatre at Sait Lake City. Once. Mr. Thomas Nelson and myself worked the entire afternoon in two rooms that were itierally perforated, and which were habitually assigned to ladies.

Often the managers are surcastically loquacious with such signs as "Please turn down the gas upon leaving the room." This is all iright, but they forget first to turn on the gas. The ordinary, every-day candle is like an electric light compared with the illuminating agent generally employed.

Then there is a plentiful supply of slop-pails to use in washing up. Some people may like this, but there are still many more in the profession that are so fasticious in their tastes as to prefer other arrangements. Of course it is hard to please everybody, and the life of the average local manager is a burden. He is obliged to sit in the office and count up; go and imbibe when business is good, and swear like Sheol when it usa't. How often he comes behind to find out whether the actors are too warm! It is my impression that some mighty actor must have complained once that the dressing-rooms were overheated and the managers have since discovered an original method of zeeping them cool. I have known fresh water drawn at the beginning of a performance to freeze hard in the rooms before the end of the play. Many other actors have had the same experience. All this is excellent to help consuctptives along to the grave, but the over-fed, strong, healthy once pref This is one reason way we don't have the gas" as requested. Very truly yours,
HARRY CONOR.

There is no doubt a good deal of truth in the foregoing letter. The fact that the dis-gusting practice of boring holes in actresses dressing-rooms prevails to a disgraceful extension frequently been called to our attention There ought to be a special law to punish the rascals who sink so low as to invade the privacy of a woman's toilet. Tar and feathers are too good for them.

The following letter of complaint from the stage-manager of the Evangeline company is among those that have recently reached us:

Rditor New York Mirror:
DEAR SIR-Last nicht: ANN ARBOR, MICH., Jan. 25, 1888.

Baltor New York Mirror:

Dear Sir.—Last night our party, Rice's Evangeline company, played at the Hibbard Opera House. Jackson, Mich., and of all the filthy dressing-rooms they take the "broom and water." It's a shame the way they manage cheatres. Every summer when they announce that they are to remodel their theatres they on so only in front for the accommodation of their patrons. When companies arrive they find the house elegant, but oh, the dressing-rooms! Managers never think that the people who play must be looked after. They can make up by candle-light and wash in a cup and saucer, or wait till they get to their respective hotels to remove the grease paints. I trust some of the managers will make a note of this, and when they pile money on the exterior of their theatres and opera-houses they will save a little to provide proper accommodations for the players.

The opera-house at South Read this continued.

players.

The opera-house at South Bend, this state, is a beauty in all respects. There is accommodation for forty people on the stage. The house itself is a little "gem." Trusting you will insert this in your valuable paper, I am most truly yours.

W. L. Voss. Evidently there are occasionally other

sources of complaint than fith and wretched accommodations in connection with dressingrooms, as the following letter shows:

DEAR SIR—I am a member of the Alone in London company, and have been playing at the National Theatre, this city, during the past week. Last Wednesday evening when I looked ove my clothes which I wore for the part I found that some of them had been stolen. A very fine Prince Albert coat and vest had been taken from my dressing-room.

I reported the loss to the management of the theatre, and could obtain no satisfaction from him. He was rather insulting in the matter.

I wish you would publish this instance in your paper, as it will be a caution to other actors who are obliged to play at the National Theatre, and may save them a similar loss. Very respectfully, G. HAROLD COMILL.

Dressing-room thefts are not uncommon. A manager should be responsible for the safe-keeping of property left in the care of his

employes. At all events, when an actor has lost something through the neglect or dishonesty of somebody in his theatre the least he could do would be to show some disposition to aid in recovering it on ascertaining the guilty

A gentleman connected with the She, com-pany contributes this stinging letter regarding the arrangements behind the scenes at the Brooklyn Theatre:

Editor New York Mirror:

DRAR Siz.—" Hosor where hosor is due" is a motto which some will gainuay. If the matter of dressing-rooms is not closed and a word of praise may yet be uttered, both for said dressing-rooms and general facilities and accommedations, it would like to add my tribute in favor of the Brooklyn Theatre.

First for the stage: Everything is as clean as constant attention can make it. Certainly there is the small drawback of having to wash your hands and change your caffs if you touch anything, but what of that. The drop-curtain may refuse to come down at all, or it may, just osoc is a while, say five nights a week, sag, so that when one-half is down, the other half is in the air somewhere, but that is only an eccentricity which, by the way, I have sever known any other drop to be capable of. So that should be counted in its favor.

which, by the way. I have never known any other drop to be capable of. So that should be counted in its favor.

Then the dressing-rooms—the falatial dressing-rooms! There are plenty of them, and they are of a fair size, and they have car-fetz on them. Some carpers may object that their only object is to harbor fitth and trip one up, but still they are carpets, no one, the most ps just, can deny that they are carpets. A carpet is a carpet, be it good, bad or indifferent, new or old, whole or tors. Does the carper want a new carpet every day? I hear they have two gas jets. The carper objects that the two don't give as much light between them as one of Salvini's wax candles. And that can't be denied. But still there are two gas jets. They are so far above the dressing shelf that they are practically useless, and one has to rely on the opinion of one's room-mate to determine how one is made up. But the fact remains there are two gas jets in every room. Then there is hot water. Running hot water? Well, yes; it may run down your back from the pipes overhead, which leak; but so logical person can deay that that constitutes running hot water. Then the cleanliness. Why it does not need more than twenty minufes to brush a coast after hanging it on the wall, or more than two changes of cuffs if they are allowed to remain on the dressing shelf, it being allowed that cuffs have two showable ends. And there is at least a looking-glass and a half to every two rooms.

Now for the crowning glory—the scented sir. The old original carper, the proverbial man who would kich at being hanged, may even object to that. But when a management goes to the expense of placing several closets is a row, with water of various states of putrefaction onzing out of each, exactly opposite a line of dressing rooms, who is going to have the audacity to kick, or to complain if the effect is that three or for putrefaction existing from the ranks from this cause, and that the others only maintain their health by a free use of thest great malarial giant

I may add, that I only express the heartfelt gratitude of some sixty or so of our company. Yours, respectfully.

GRATITUDE.

Manager Jacobs, having only recently taken charge of the Brooklyn Theatre, it is likely that his attention has not previously been directed to the condition of the dressing-rooms. He will doubtless buy a new broom now and try the virtue of cleaning and improving them. The writer of the following letter, Verner Clarges, is at present a member of Clara Morris' company

St. Louis, Feb. 12, 1888.

Editor New York Mirrer:

DRAM Six—From the manner in which the dressingroom question had been ventilated in your valuable
journal I thought there would be no accessity to reopen it. Perhaps, however, the managers of the Ocera
House at Burlington, Iowa, do not read Tux Murxoz.

If they do they have paid no attention to the subject.

The dressing-rooms in the Burlington Opera House
are a diagrace to the management. The walls have
evidently not been touched by whitewash since the
house was erected. They are covered with writings and
sketches of a silly, degrading and ebscene nature. I
went through three or four yested day afternoon, and it
is abominable to think that ladies have to dress in such
places, surrounded by filto.

Some of the company suggested that the attention of
the management should be drawn to it. I replied it
should be through Thu Misson. No reform at all
would have taken place had it not been for Thu Misnon's exposure and the correspondence that aroose there-

non's exposure and the correspondence that arose therefrom.

By-the-by, the management of the Grand Opera House, Minneapolis, have evidently very recently repainted the dressing-rooms. They are very clean and comfortable. It is to be regretted, then, that certain young ladies—members of a very popular troupe en route from 'Frisco to the East—have a penchant for acrawling their names on the walls with black grease paint. They did the same thing at Omaha. Young ladies, please don't do it any more. THE MIRROR does all in its power to promote our comfort, and reform abuses. Help—don't prostrate its efforts.

In conclusion, kindly, Mr. Editor, draw the attention of the management of the Burlington Opera House to the disgusting state of the walls. They should be cleaned a tonce. Yours very truly,

It will be a simple matter for the Burlington managers to obliterate the obscenities on the walls. To allow them to remain there, where as was the gross indecency of their authors. If managers would adopt the plan of imposing heavy fines on the perpetrators of this sort of thing it would soon end. Detection, if a regular interest of this sort of this sort of this sort of this sort of thing it would soon end.

pretty certain.

That well-known and estimable actor J. W. Shannon, who is a member of James O'Neill's Monte Cristo company, sends in this strong complaint:

HORNELLSVILLE, N. Y., Feb. 19, 1888.

Editor New York Mirror:

DEAR SIR—Like many others of the dramatic profession I have noted with much satisfaction your crusade against filthy dressing rooms in various theatres throughout the country. Kindly permit me to add another throughout the country.

Dam Sir—Like many others of the dramatic profession I have noted with much satisfaction your crusade against fithy dressing rooms in various theatres throughout the country. Kindly permit me to add another to your "black-list." I refer to the dressing rooms of the Shattuck Opera House a: this place. Mesars. Wagner and Reis, proprietors.

I assure you, dear Mr. Editor, were I to particularize the exact state of filthiness in which our stage manager found these rooms you would find it wast for publication. Suffice it to say that they were reeking with filth, and the atench was simply unbearable! I was informed that the best dressing-room in this opera (?) house was used by one of the managers as a dog-tennel, and that the dogs feeling the humiliation of being compelled to abide in so filthy place ran away at every opportunity. I did not see any of the dogs, but there were unmistakable evidences of their former presence.

The floors and walls of the rooms referred to are in exact harmony with what I have already describedfith—filth!

I have not saked any member of Mr. O'Neill's company to verify my statement, for I feel convinced that my word alone is sufficient. If not, I refer you to any respectable manager or actor in the United States. Yours very truly, J. W. Shannon.

Mr. Shannon's word is quite sufficient. The

Mr. Shannon's word is quite sufficient. The picture he paints is, alas! too common to be suspected of exaggeration. The great trouble is that many of the local managers throughout ing, and otherwise working up business that they completely neglect the stage department. Not only is this carelessness noticeable in the vile dressing-rooms—it is also made evident in poor scenery, miserable furniture, and generally inadequate accessories. There is always money to invest in frescoed lobbies, showy chandeliers, and auditorium decorations. When it comes to equipping the vital part of the theatre-the region back of the proscenium -there is usually a parsimonious, cheese par-

However, if actors will continue to help us by promptly and tearlessly reporting aggra-vated cases of bad dressing-rooms encountered in their travels, THE MIRROR has no fear that ready, in many directions, its crusade has



Mend him who can! The ladies of

Booth and Barrett are piling up solid arguments against the belief that the public taste has altogether degenerated. Their receipts all along this season's route have been extraordi-I have received a dispatch from Texas which forms a continuation to the old story. The Booth and Barrett sale," it says, opened in Galveston, and within three hours the entire lower part of the house was sold for \$4,000. At Houston all the seats went in one hour. An extra performance given there to accommodate the wishes of those that were disappointed. The Dallas sale—the largest in the South-is \$5,000; the house sold out in three hours. An additional performance will not satisfy the demand."

Who says now that the "legitimate" has gone to the demnition bow-wows?

Dion Bouckault and his company are not playing this week, but are located in Boston holding two rehearsals a day of the new play. Cuishla-ma-Chree, which will be produced in that city nex: Monday night. The scenery is picturesque and copious-there are seven complicated sets.

The piece is founded on Scott's novel, "Guy Mannering." Mr. Boucicault tells me that the more he compares the story with the existing drama the more he feels surprised at the blunder of the dramatist in omitting such scenes as the murder of Kennedy at the point of Warrock, and the attack on the Bridewell and Customs House by the smugglers and the

As he transferred the locale of the Colleen Bawn, from the Shannon to Killarney, so has he transferred the locale of "Guy Mannering" from the coast of Scotland to the opposite coast of Ireland where the scenery of the Giant's Causeway gives him better scope for effect and the Irish characters are warmer in tone than the Scotch. The production of a Boucleault play is always an event and the premiere of Cushla-ma-Chree will be awaited with lively interest.

That quaint and clever little person Johnstone Bennett is as original off the stage as on. Dozens of anecdotes about her possess the same flavor of genuine humor that was exhaled by her unique performance of Sally in Monsieur.

Miss Bennett had a birthday not long ago and some friend, knowing her weakness for cigarettes, made her a present of an elaborately carved cigarette-holder. Surmounting it is a nude Venus. The donor called to see the young lady two or three days ago and was surprised to find a small silk apron hanging down from the figure's waist and fastened at its back by a tiny cord. He tentatively asked the meaning of the innovation.

'Oh, nothing much," replied the actress gravely, "except that Mr. Anthony Comstock insisted that she should wear something in the way of clothes."

A good many women in the profession and in society smoke cigarettes secretly. How often do we see the tell-tale stains of nicotine on taper fingers! There's no harm in a woman puffing a cigarette now and then; with the proviso that it doesn't injure her health, that her friends are not the sort who think she risks her expectations of eternal happiness thereby, and that her fondness for a smoke won't lead chance acquaintances or observant strangers to unpleasant misunderstandings.

Miss Bennett and her handsome adopted mother, Sibyl Johnstone of the Henrietta. both like cigarettes and aren't ashamed to own it. They are connoiseurs, too, and personally select the fragrant stock for the specially made, all-tobacco articles that they use.

Fred Marsden is back in town after a visit to Louisville, where he went the other day to help Patti Rosa rehearse his new comedy, Imp. Marsden says that she is by long odds the cleverest of any of the soubrette stars for whom he has written, and he adds that the little woman is in great demand as an attraction among Western managers.

Marsden, by the bye, keeps a good dramatic shop if one is to judge by the way in which his customers come back for more material. He cuts his cloth to a nicety, and has yet to take back his first misfit. Lotta took three pieces, Joe Murphy three, Roland Reed three, and W. J. Scanlan has ordered a second on which the playwright is now at work.

Marsden has a calendar of home manufacture on the desk in his study, which is marked

rangement has no reference to the beginning and ending of the year, but instead seems to be designed as a calendar of the season.

"I have used that kind of calendar for several years," says the dramatist, "and Bronson Howard, I believe, adopted it for his own use. Where the red lines are drawn it signifies so much torture. They form the schedule on which I work. Those marks you see there mean Scanlan's new play. I must complete one act before 'hose unmarked dates begin, and so on through the Spring and Summer. I find it's the best method of procedure. The beneficial results of a regular system is as telling in dramatic composition as in a six days' go-as-vou-please."

Maude Harrison's fund for Mrs. Wetherill has reached nearly \$3,000. It has been deposited in bank to the latter's credit. The most of this handsome sum was sent in response to written appeals to members of the profession. Miss Harrison is very grateful to those that have so generously assisted her benevolent undertaking. She says she feels as happy over the result as Mrs. Wetherill does.

By the death of Stephen J. Meany last week journalism lost one of its ablest and worthiest members. He was a scholarly writer, and a man of spotless integrity. The best years of his active life were devoted to the support of the Irish cause, both on the other side and in America. I was at one time associated with him on the editorial staff of one of our daily newspapers, where I had the privilege of enjoying an intimate insight into his professional work and his rare personal character. I knew him to be a stalwart patriot, an elegant and eloquent political writer, and possessed of a singularly pure and noble mind. In old- fashioned dignity of port and courtliness he formed a striking contrast to some of the younger brood of journalists among whom his lot was

Word reaches me that Kathryn Kidder, who has been quietly studying in Paris for several months past, is engaged by Wilson Barrett to appear in his forthcoming London production of The Golden Ladder. This should be an enviable opportunity for the promising young Ameri can.

That energetic advance agent, Mr. "Punch" Wheeler, requests me to state that he has just succeeded in inducing the Postmaster-General to put his star's portrait on the new two-cent stamp. Mr. Wheeler calls this "a great piece of advertising agility."

The Press Club at Albany is no doubt a very estimable institution, but it oughtn't to imitate its big cousin here in the matter of taking public benefits. On Monday night Emmet played for the Club at the Leland Opera House. The members of the press, whether in Albany or this city, should not stoop to calling on the profession and the public for financial support. It is obviously improper for journalists either to assume an attitude of mendicancy or to place themselves under obligations to actors and managers. If the newspaper men in a community cannot afford to maintain a press club themselves they should retain their self-respect and do without

Lizzie Kelsey's Death.

Lizzie Kelsey died on Tuesday morning of consumption. She was thirty-six years of age. The funeral services will take place at the Little Church Around the Corner to-day (Thursday) at half-past-one. The interment will be at Greenwood Cemetery, beside her mother.

Lizzie Kelsey was an English gir! of singular beauty, with a classic face. She was born in London. She came to America in 1867 to to dance in the first scene of The Black Crook, at Niblo's, in place of Miss Morton who had fallen ill. She went direct from the ship to rehearsal, but Signor Costa, the ballet master, could only give her a few minutes of instruction. She went to the wings in tears and despairing, but found a friend in Mrs. Richard Marston who was then in the company and who coached her for the rest of the day. She only danced, however, for a week or two as she was put into the part of Mephistophelia owing to her beauty. In the same piece on tour she played Stalacta. When The White Fawn replaced the Crook she appeared in that also. played in the burlesque Princess Royal at Tammany, and afterwards was seen at Wood's Museum and the Eagle Theatre, on the site of the present Standard. After the burning of the Eagle she played at Booth's Theatre in Dion Boucicault's company. Miss Kelsey next went to England for five years playing in the leading pantomimes and the spectacle Naiad Queen. She played in Uncle Tom's Naiad Queen. Cabin after that and returned to America about two years ago.

Miss Kelsey was a woman whose goodness in private life endeared ber to her friends. was the support and loving nurse to her tather mother, and brother, all of whom died of the same disease that carried her off. Her illness began a year ago. just after her brother's death. She leaves a sister who is afflicted with the same fatal malady. Her great grief at dying was that her sister's two young children

deprived of her loving care Miss Kelsey leaves to the profession a nemento in the form of a beautiful picture of herself as a naiad rising from the sea, which she has bequeathed to the Actors' Fund,

Mr. Mansfield's Trip to England.

"Mr. Irving's offer of his Lyceum Theatre to Mr. Mansfield," said E. D. Price, yesterwith red lines in certain places, and in its ar- day, "was a gratifying compliment. He

tendered the choicest time in the season, and that gives it double weight.

"Mr. Mansfield will return to New York for a farewell engagement in June. It is likely that he will then be seen in another new play. In August he sails for London with a new company, composed entirely of American actors. His engagement at the Lyceum will last three months, beginning in September. Dr. Jekyll, A Parislan Romance, and Monsieur will constitute the repertoire, and the pieces will be finely mounted."

Mr. Mansfield's style of acting is sui generis.

It will, at least, attract the Londoners by its novelty. Except when the French players cross the channel they see nothing that resembles it.

A Star That Failed to Twinkle.

The company engaged to support Al. S Phillips in the burlesque, Faust, are disbanding. A Philadelphia paper tells how Mr. Phillips has treated a syndicate of men who were willing to put up a large sum. George C. Brotterton claims to have lost some \$700 in his effort to star the comedian in Job Lots, but when he found that the young man did not seem anxious to actually go on the road he gave up the enterprise in despair.

Then Mr. Phillips interested a syndicate composed of John G. Sterrett, a broker of the Continental Hotel, Philadelphia, another well-known Philadelphian and a Chicago beefpacker. A contract was drawn up for three years, it being thought that \$3,000 would fully cover the cost of production. That sum went before the backers knew where they were, and what with living at the Gilsey House in this city, with his wife and child, at the rate of \$200 a week and other little items of a similar nature, the syndicate were soon behind to the tune of

Then they concluded to throw the come dian over. His heaviest creditors sent a Phil-adelphia lawyer to New York on Friday last to arrest him in case he attempted to go to Europe, the charge against him being that of obtaining money under false pretenses. Ted Marks, who left Arthur Rehan's company, where he was engaged as advance agent, is furious with himself tor his folly, and Edward Stevens is trying to retrieve his error by taking up the management of Jennie Yeamans. Neither has received any salary.

Good Things for 'Frisco.

"I have just closed with Fanny Davenport," said Al. Hayman to a MIRROR representative Tuesday, "to produce La Tosca at the Baldwin Theatre, San Francisco, for two weeks immediately following the run of the play in this city at the Broadway Theatre. The production will be taken entire to the Pacific Coast and will be given with the same company, the same scenery, and the same costumes that the New York public is to see. The opening date will be May 28. Following the two weeks' run in the citv I shall take Miss Davenpoot on tour for seven weeks, presenting Fedora, which has never yet been seen on the Pacific Coast.

"I shall have quite a noted trio on tour the coming Spring—Mrs. James Brown Potter, Mrs. Langtry and Miss Davenport. The attractions to be seen at the Baldwin between now and September also includes Booth and man Thompson, the Lyceum Theatre company in The Wife, and A. M. Palmer's Madison Square Theatre company. I don't think that list can be beaten.

Our Minstrel Boys to Travel.

"Dockstader's Minstrels will go on the road in a little less than two weeks now," was the announcement that Mr. Dockstader made to a MIRROR reporter early in the week. "We will open in the Eastern country in Feb. 27, and after a few weeks there play direct to San Francisco and back, returning in September. Our time for the seven months is all booked. and the theatre here has been rented for the entire term that he will be away, though I am not at liberty yet to name the attraction.

"Our party will be known as Dockstader's Magnificent Minstrels, and will include the members of the firm, Burt Shepard, John C. Grans, who will look after our business inter ests on the road, and myself. Billy Rice, who is a great card, not alone in this city, but out-Arthur C. Moreland, Blampkin the William Courtright. H. W. Frillman, W. H. Reiger, Jose, Baker, Jones, Manning, and Davis. Perry and Magrew, Joseph Garland, W. S. Mullaly and orchestra, and the Madrigal Boys.

"Altogether, we will carry with us thirty-three people including the orchestra and brass Handsome new costumes are being Those for the first part will be novel The Central Lithograph company are turning out some handsome lithographs for us. We will have the strongest minstrel company, mu sically, that was ever on the road. William Foote will manage the route from the city, at the same time looking after my interests in the theatre.

Osmond Tearle's English Tour.

Concerning his forthcoming starring tour through England next season," Osmand Tearle said to a representative of THE MIRROR the other day, "You see two years ago when I returned to America, it was because I thought I would like to get back here and travel. I had always been identified with Wallack's Theatre, and had had no actual experience of travel in American one night stands. But I got a little, and didn't like it. Then I went back to Wallack's, and now, as it seems to me, mind you, I may be mistaken-and as I had several good offers to go back and star I determined to return to the other side. Besides that, in traveling here, one must separate from one's family. If I go on the road, I may be able to take my wife, but I must leave the children and so the family circle is broken up.

"When I came out a couple of years ago English managers, who had played me, wrote over that I was a fool to leave when the field was open for legitimate work, and I had expended about seven years of labor there. I like the legitimate better, too, so I've entered

and the Princess', Glasgow. I'm now making my preparations. Hawthorne is manufactur-ing my costumes. I shall introduce a number ot American specialties in the advertising de

My wife will, of course, play with me. The repertoire will include Hamlet. Virginius, Brutus; or, The Fall of Tarquin; Othello and The Merchant of Venice. Mrs. Tearle will assume the heavy leading roles, such as the Queen, Portia and Evelina. I shall leave here immediately on the conclusion of my engagement at Wallack's, and I open my season at Notting-ham on August 6. I hope most sincerely to come here again, but I can't say when."

Manager Aronson's Trip Abroad.

Rudolph Aronson arrived Sunday on the Etruria, and it was not long before the result of his five weeks' trip abroad was given to the representative of THE MIRROR, who called upon him.

"In the first place," said Mr. Aronson, "I went to Vienna, met Johann Strauss, the composer, and saw his latest opera, Simplicius which was lately produced. It is not unlike The Gypsy Baron, but it is too heavy for this country. Then I saw Millocker, the composer of The Beggar Student. He is busy now on a new opera, which may be produced at the Casino. The book is to be sent over to me for consideration. I met both Genee and

Czibulka in Vienna, and heard the latter's Glucksritter (Lucky Beggar).

"In Paris, I met Lecocq, whose Ali Barbiere I had heard in Brussels, and from him received the score of The Oolah, which, as you know, follows Erminie here, besides making arrangements to have the music of his new ing arrangements to have the music of his new opera, La Voliere, sent to me. It will proba-bly be produced at our house. I had also the pleasure of seeing Audran, and arranged with him for an opera, the libretto of which is to be furnished from here. Then I saw M. Varney, who wrote The Musketeers, M. Serfet, the author of La Fille de Tambour Major, and Emile Waldteufel, whom I have been negotiating with to conduct the root garden con-certs at the Casino this Summer. He will play his own compositions, and compose several new waltzes expressly for the season.

"But it was in London that I did the most.

I found there an opera written by W. S. Gilbert, the music of which is by Offenbach. Though twelve years old it is an excellent work, and I purchased it outright for this country and Canada. It had a run of 300 nights in Paris, but legal obstacles kept it out of London. I may produce it next Fall. Then of London. I may produce it next Fall. Then I made arrangements with Gilbert and Sulvan to produce with them simultaneously in June or September, the new opera which they are now constructing. The music of the first act is nearly completed, and the libretto is receiving the finishing touches. I also met in London Planquette and Tito Mattel, the composer of "Non e Ver." The latter submitted to me the score of a Spanish powerts smittled. to me the score of a Spanish operetta entitled The Grand Duke, which I am to pass upon at

my earliest convenience.
"As you know The Oolah follows Erminie For this opera I have had the costume plates designed by Pillotul and Besch, of London. Following it is to come Nadji, by Chanigne, who will come over himself to conduct the first performance. It will be put on the stage by James Baker, stage manager of the Savoy Theatre, London. Jakobowski, who is to come over and conduct the orchestra on the occasion of the 700th performance of Erminie on Feb. 29, has written new songs for Cerise and the baritone, especially for that

"The one thing that I noticed particularly on my European trip," said Mr. Aronson in conclusion, "is the immense superiority of our theatres in such matters as scenery, costumes and stage mechanism. They are rude, clumsy and bald on the other side, and my surprise is that their audiences put up with it.

The Raymond Monument Fund.

Subscriptions to the fund to erect a suitable monument over the grave of John T. Raymond in Evergreens Cemetery continue to come in with gratifying spontaneity. Since the list of subscribers was published in last week's MIR-ROR the additional sum of \$190 has been received by A. M. Palmer, who is acting as treasurer in the matter. Following are the

viously acknowled	8	e	đ,														\$790
da Rehan							. 4	. 4				4					. 10
agustin Daly							4			4							. 95
C. S. Robertson, I	ĸ.		L	١.									٠				. 25
ugene Tompkins.			9.9		 												. 95
I. A. McGlenen															٠		. 8
dward Harrigan																	. 25
rofessor Herrman	n									٠					٠		. 25
linnie Oscar Gray	1:																. 15
harles P. Palmer					 									ċ			. 95

As the monument will not cost over four een or fifteen hundred dollars there doubt but the rest of the money required for this laudable purpose will be subscribed within a short time. Those wishing to aid the object should send their contributions to Mr. Palme at the Madison Square Theatre.

The Fortunes of the Tank.

H. S. Taylor returned to town the other day after an absence of four weeks with his Dark Secret company.

"I have visited Baltimore, Cleveland and Chicago," he said to the MIRROR reporter who called on him, "and now I'm back again to show those who have set rumors on foot that I intended giving up my booking agency that I'm in the race to last. Although we have been playing to big houses all along the route -at the Park Theatre. Cleveland, for instance, Manager Ellsler claiming that for first time since the house was built, it had been completely filled—I found that the general run of business in the West had been only Cleveland is for cheap prices, the result of a surfeit of shows, and Chicago has too many theatres by far, A tank piece played in opposition to us there and didn't take in the water rates.

The reason for but a fair general theatrical business is that mercantile business is not as good as it ought to be. The c ops are all right, but the intersely cold weather and the big storms have had a disastrous effect on business. It's the same way nere. is a frightfully stormy day there is little shopinto a contract for two years with Mr. Beryl, ping done, because people won't go out. We Manager of the Theatre Royal, Edinburgh, shall close the season of The Dark Secret

about the middle of May. We are now have ing a new steam-launch built for the play by

Gossip of the Town.



has returned to the stage. She has appeared in Romeo and Juliet, Lady of Lyons, The Hunchback, Leah, East Lynne, Othelio and School for Scandal. She was a pupil of Mrs Emma Waller. Miss Wentworth's portral appears above.

The date for the production of La Tosca has finally been set for Saturday, March 3.

A benefit will be given to Carl Rankin at Dockstader's this (Thursday) afternoon. Lewis Morrison has sold his hands house at Ocean Grove, N. J., for \$6,000.

Ignacio Martinetti has closed with the Devil's Auction company, and is in town.

The Gypsy Baron opened at the Baldwin San Francisco, last Monday night to \$1,300. Ivan Peronet has been engaged by Mrs. Langtry as private secretary and understudy. Ignacio Martinetil has been engaged by Frank Daniels to play Billy Giltedge in Little

Puck.
The Managers' Association will meet this
(Thursday) afternoon at the Actors' Fund

rooms,
George W. June's engagement as tusiness
manager for Keller terminated last Saturday. He is at liberty.

Maggie Mitchell comes to the Fourteenth Street Theatre on March 12. She will open with Maggie, the Midget.

Harry Clarke, of the Tourists, received a telegram on Saturday announcing the death of his mother at Thomsonville.

Bidwell's New Orleans theatres have seven weeks open in February and March. Time if filling for the season 1888-89,

Manager Hill will give another Nineteenth Century Club invitation matinee at the Union Square Theatre on February 21.

William Foote has taken charge of the front of the house at Dockstader's. He will remain in New York during the company's tour.

Lillie Leach has been engaged by J. F. Harley for Civil Service, which will open its season at Brockton, Mass., on Saturday.

Mamie Gilroy, a young actress, was run over on Tuesday night by a Believue Hospital ambulance, and is now lying at her home seriously ill. Philip W. Goatcher has been engaged for the

summer at Wallack's to paint the scenery for three Shakespearean pieces to be produced

No souvenirs will be distributed at the 150th performance of The Henrietta, which takes place at the Union Square next Saturday afternoon.

Phyllis Dene, which may be produced at the next Authors' Matinee at the Madison Square Theatre, is by Eugene W. Presbury, stage-manager of that house.

Negotiations have been concluded between Mr. Gillette and Hermann and Haas, managers, of Berlin, by which Held by the Enemy is to be produced in Germany.

geline company, died lest Saturday night in Baltimore, of pneumonia. He was thirty-five years old, and a native of Boston.

Edwin Arden, who has been so success with the Ivy Leaf, has twenty-six weeks book for Barred Out, The latter play has met wimarked success, according to the press. During the engagement of Herr Barney at the Academy of Music next month he will produce Lear, a new version of Kean, Uriel, Acosta, Richard the Third and Columbus.

On Tuesday a motion was made in the City Court in the suit of Messrs. Appleton to punish Edward E Rice for contempt of court for non-payment of \$175 for a set of their Encyclopedia. Decision was reserved. There are two dia. Decision was reserved. There are two similar suits against Henry E. Dixey and Ida Bell.

The Mozart Academy of Music at Richm Va., which has a seating capacity of over 1,500, seems to have a promising future. The Mozart Association of over 600 influential members has taken charge of the theatre, thus controling large patronage. The house is to be remodeled next Summer.

All the present members of McCaull's Opera company, with the exception of Hubert Wilke, who is contemplating a starring tour, have been re-engaged for two years beginning on May I next. The Lady or The Tiger. Sydney Rosenfeld's opera, is to be produced by the company at Wallack's on May 7. Rehearsals begin in Boston the latter part of this month. Phillip Goatcher will paint the scenery and the costumes will be made from sketches by Matt. Morgan. J. J. Lyons has written the score. with the exception of Hu written the score.

> Letter to the Editor. DID NOT ADVERTISE THE PLAY.

LONDON, Jan. 21, 1888.

Editor New York Mirror: DEAR SIE:-My attention Editor New York Mirror:
DARR SIR:—My attention has been called to an article in your issue of Dec. 31. I wish to state that I have not advertised. The Pickpocket for sale, I did write to a certain manager in New York City offering to secure him the comedy if he desired to purchase it, or if he had not the money to invest, I would buy it and let him have it on royalty. This letter was a private communication, and if there has been any advertising desired in the property of the same through yours, very truly.

JOHN A. STEVEN

PROVINCIAL.

[CONTINUED FROM PIFTH PAGE.]

many friends, and the comedy and players were well received. The co. opens in Yonkers so, J. K. Emmet in Fritz opened 13 to a big house. The occasion was a testimonial by homet and Mrs. Leland to the Press Club. Tony Desier's Humpty Dumpty troupe did a good business at the Moseum last week. This week brought Phosa McAllister in Taken From Life.

ROCHESTER.

Grand Opera House (P. H. Lebnen, manager):
Madden's Round New York, 6-s. Sol Smith Russell
pepared in Bewitched, so st. to large houses. Frankle
Cemble s6-18, Kiralfys so-s.
Academy of Music (Jacobs and Proctor, managers):
A Great Wrong attracted crowded houses last wrek.
Present week, The Cattle King, followed by Tony
Denier.

Casino: riquieses good as week.

New Opera House: The Turner-Montague Gem Opera trope appeared before fine audiences, 8-7s, in selections from The Bohemian Girl, Il Trovatore and Maritana. Annie Montague's superb soprano voice captivated the audiences.

critana. Annie Montague's superb soprano voice civated the audiences.

tems: The new theatre scheme will without a doubt a go.—Frank Marrineau, of the Corinue co., is is vn.—J. H. Lester, treasurer of the Academy, joined a local lodge of Eins last week.

EUFFALO.

codemy of Music (Meach Brothers, managers): c Old Homestead was presented during the week. I at mathese found many ladies in the gods gallery i many more unwillingly walking away. Impre Kijy's Lagardere play 13. The advance sales were di.

ert Street Theatre (H. R. Jacobs, manager): The Line, last week's attraction, did a very good ess. The piece was nicely staged. John A. tie in Pop this week. and Opera House (H. R. Jacobs, manager): Peck's. Boy did a good business. Zozo so-5. the Adelphi: Business for the Night Owls good 6-rx. Madden's Athletic co, are the present at-ion.

hast veek's attraction. The piece was nicely a Pop this week.

Opers Hosse (H. R. Jacoba, manager):
did a good business. Zono so-5.

a Adelphi: Business for the Night Owls good
rt. Madden's Athletic co. are the present atn.

The Grand Central was closed last week
for the Collar and Ceffs co. cancelling. Joseph
filivian appears this week, after which it will be
defor a fortisphia, to be responsed under the sumasset of Bussall and flates, with Mr. Ratus as the
if manager, and his old sustainants of St. Janes Hall.
The films line on's business was so statistically and the film in the collar process of the same and the state of the new theaters on Pearl and Genesias
structus. The owner which Mr. Allen to take a lease of
it. Maching decisive as yet.

Whatlag Opers Resus (P. H. Lahsen, manager);
From transflars grams notions we were led to expect
something agreemating; francy in Wills, Hesshaw and
Twe Brock's Two Uld Cronics 6-7, but can vary little
hydriants county and considerable herse play. Business forced, Will German dislates was good, also Tee
Brysch's old maid. Hanshaw was the same as usual.

A Smath Ratual fills of every see in the pst, and had a
see house, p. in Sewitched. Frankis Kanshaw
and Cattle King. Tony
and the following the single was
been produced to the see of the pst, and had a
see house, p. in Sewitched. Frankis Kanshaw
and Garman's Backers was good also Tee
Bryck's ald maid. Hanshaw was the same as usual.

A Smath Ratual fills of every see for the pst.

Opers House (V. G. Cooroer, managers); Fisher's
Cold Day on, played to fair business to Policy Mixed
Policy in the Contract of the seed of the

contracted for twenty-five weeks, but contracted for twenty-five weeks for an extended five. contracted with Mr. Berger for thirty a confit the but to searly filled.—A new citims for him by E. E. Eidder, author and the two will comprise his reportoire, or the confit to two will comprise his reportoire. Great is Checianati in Angust, supposed a council co. m is precurable.

too in Kittle Bugget sp.

LUCKPORT.

In Opera Bosse (John Hedge, manager):

se of Francase was some by the Lackport Apollo

syrety large, because 8-so. Prof. V. C. Compton

set. The principals may not acted their parts

dash. Herr Fried as Frederic, Miss Stans as Mis
fer, Measures on King, Mr. Byron on General Stan
fer, Measures on King, Mr. Byron on General Stan
fer, Measures on King, Mr. Byron on General Stan
fer, Measures on King, Mr. Cook as Lieutenant,

North or Gergenot, Misses Bertaroux, Stevens and

olde as the General's daughters, and the chorus of

voices, completely filled our stage, and held the

voices, completely filled our stage, and held the

voices, completely filled our stage, and held the

voices of the Stans Stans Stans Stans

The By Four Misstrein go out on the road
few synthes in a short time.

POUGHEREPSIA.

on Home (E. B. Sweet, manager):

In Bewitched, to good basiness yourseld Dan Datey to fair attendate and juliet travesty was given it, tees. Excellent antisfaction. Business co. (B) played 13-15. Dan Nolas. POUGHE

LITTLE FALLS.
(Berger and Cronthite, large business 6-11; numinitisfaction. Barlow Bro

Fred, Williams and members of the Mora co. ad the star a very handsome diamond and ring.—The funeral of Judge Thomas Dassy, charter sembers of Little Fails Lodge 8. F. Members of Albany and Utica lodges were the funeral

Dera House (H. L. Wilges, manager): Ethel cher's Dramatic co., 6 11. to fair business. Barlow others' Minstrels 23, Mora 27-March 3.

CANANDAIGUA.

ingsbury's Grand (S. Kingsbury, manager): Unite Gasilgit, with Mercedes Malvil in leading role, se 8 to splendid business.

came 8 to splendid business.

'Opera House (Colonel Dickey, manager); San ger's Comic Opera co. gave good satisfaction to moder ate business entire west.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Frank
mes in Si Perkins came on 6 to fair business.

NORTH CAROLINA.

NORTH CAROLINA.

WILMINGTON.

Opera House (James E. Wilson, manager): Mrs.

James Brows-Potter in Romeo and Juliet was greeted
by a large and fashionable audience 6. Her support is
good in the leading roles, but poor in the others. In
some scenes she far exceeded the general expectation,
while in others one could readily see that it will tack
time for her to reach the standard of a star. She has
talest, and with her ambition it will be fully developed.

lent, and with her ambition it will be fully developed.

CHARLOTTE.

Charlotte Opera House (Sanders and Wadsworth, anagers): A refined and large audience greeted the satom Stars 5. The co. is a strong one, and the best at has visited this section in some time.

OHIO SPRINGFIELD.

of Opera House (Fuller Trump, manager): Jos.

Murphy in The Denagh 6 plessed a large house. A fashionable audience greeted Margaret Mather and her eaccilen co. in The Honeymoon 7. Play and star well received. Sanger's Bunch of Keys co. was presented to to fair business by a competent co.

Black's Opera House (Samuel Waldman, manager): The Bennett Moulton Opera co. 6-11 to packed houses. S. R. O. sign being out averal nights. The co. shown narked improvement. Della Fox is a versatile little lady and was pleasing in ner various roles. Kittle Marcellis, a new face, is a decided acquisition and established herself as a prime favorite. Charles A. Bigelow renewed his hold on the affections of the fun-loving public here. Tom Ricketts is a conscientious, painstaking artist, and Herbert J. Matthews evinces decided ability as a comedian and was most effective. Special mention is also due to Frank Nelson, Claude Amsden and the Misses. Barton and Carrie Lamont.

Items: Your correspondent is indebted to genial Manager Amsden of the B. and M. co. for courtesies extended.—The People's Theatre will be under the management of James Douglass of Cincinnati,—Messrs. Amsden, Ricketts, Matthews and Nelson, of the B. and M. co., are staunch friends of Twa Minnon.

DAYTON.

The Grand (Reist and Dickson, managers): Mar-

DAYTON.

The Grand (Reist and Dickson, managers): Margaret Mather in The Honeymoon 6. It was well produced and highly enj yable. The Donagh 7, is the best play Joseph Murphy has had since Kerry Gow. Co. good. The Sparis co. in A Bunch of eys 9, to good besiness. McNish, Johnson and Slavin's Minstrels drew a large audience ro; did not give the satisfaction of last season.

a large audience ro; did not give the satisfaction of last season.

Cues: Two great events (?) occur here Aoril r6. The Elhs entertainment and your correspondent's birthday.

Baker's Bennett and Moulton co next week.—Manager Larry H. Reist received word 11, that Fred. E. Wright, manager of Gorman's Spectacular Minstreas, was seriously injured at Kansas City last week.—The clustens of Dayton and the soldiers of the Home will be pleased to learn that J. Clinton Hall has been appointed manager of the stock eo at Memorial Hall. Soldiers' Home, during the coming Summer season.—Jorman's Minstrels play a reture date 3.

CHILLICOTHE.

Clough's Opera House (William Maurer, manager): Margaret Mather in Romeo and Jaliet 2, to good business. Pauliding shared honers.

Masonic Opera House (Ed. Kaulfman, manager): A Bunch of Keys 11, to crowded house.

ZANESVILLE.

ngmel in P.qua, and a pached house is predicted.

BUCYRUS.

Opera House (V. R. Chenney, manager): The Cold Day County co. to good business to. Performance was not satisfactory sithough the singing was very good.

Itemit Jacob Brow, the German comedian, was compelled to leave the co. here owing to the less of his veice. Wrenn Opera co. sp.

LIMA.

Fauret Opera House (G. E. Rogera, manager): Bungh of Keys B, to good business. Co. good and the skit as funzy as ever. Natural Gus played a return consument to used business to. Several new faces are added to the co. Frank Cashuan among the number. The piace was even more enjoyable than on its first engagement. Alden Benedict rx, in Moute Cristo to fair tourness.

histone.

Rems: Richard Carroll, of Jarbean's co., made a sputation as a sprinter when here. He chaned a possenger train on the Pennsylvania Raifrond for a quarter of a mile and caught it.—Charles F. Wiegand, business ananger of the Natural Gas co., is a very pleasant petienna.—Barton-Fizier sé; Duecan C. Clark 18.

City Osera House (Roseman Gardner, manager);
Hoyt's Rag Baby 6, to good house. Not a very satisfactory performance. The event of the season will be the appearance of the Bostonians 15; Charles A. Gardner sa.

WAPAKONETA.

Opera House (C. W. Timmermeister,
Aidea Benedict's Moste Cristo rendered to p

Atken Benedict's bloste Cristo rendered to good house 10.

ARRON.

Academy of Music (W. G. Robinson, manager): Early Birds 9, to large house of men and boys. It did not amount to very much. Polt's Missel Pickles 4 to a fair house. Very inciencent weather. J. W. Parker cuttilated Mr. Polt's part, he being sick, Little Nugget, by Simon and Cawthorse co, 6, to good house. Very good antislactice. Gilbert, Donnelly and Girard in Natural Gas 8-9 to fair house. Amy Amen as Kittle Maione and Rachel Booth as Jimpy, and, in fact, all of the members of the co. deserve praise, which the production has attained through their efforts.

CIRCLEVILLE.

Collineum (Charles H. Kellstadt, manager): Griener's Bad Boy to a fair house 6. Phil S. Griener in the title role was immense. William Griener as Lush Stubb, the drushard, did some fine acting. Ada Gray and good support presented Eas. Lyane to a small but appreciative andlence 8. Carl Crescent, the young measurist of this city, gave a pleasing entertainment so.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Robianos Hoover Dromatic co. played week of 6 to mod business. Kate Echert and Harry C. Robinson in the leading parra were satisfactory, the rest of the cast only fair. Sallie Hilton so-5; Hicks-Swyer Minstrels sy.

CARROLLTON.

Opera House (Hellfrich and Frederick, proprietors):

Harry Lindley Opera co. were beet e. playing Calamity Jane to a large and well pleased audience. Mr. Lindley in negro specialties is very good. Dialect and make-up excellent. Carrie Stanley 17; Harry Palmer Opera co. March 1-s.

HAMILTON.
Music Hall (Hartsfeldt and Moreur, managers):
old Day to large house 5; Nan's Acre Lot 1s; Little Cold Lay to large several property. Typoor 17.

Upera House (Overmeyer, Hensley and Decher, managers): Margaret Mather in Romeo and Juliet to a fair house 17. Charlotte Thompsons 14.

Stevens' Fashion Theatre (Milt Stevens, manager): Good business all week.

Good business all week.

UPPER SANDUSKY.

Opera House (John Lime, manager): A Cold Day co. as the Laplander to a fair audience 9.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Little Tyeone to standing-room only 6; C. T. Ellis in Casper the Yodler 9, to fair house; Salbary's Troubadours 15.

Item: Manager Rutter is confined to his room with a severe attack of heart trouble.

New Warren Opera House (P. L. Webb, manager): Simon and Cawthorn's co. presented Little Nugget & An excellent co. They made a good thing out of noth-

Forney Opera House (Forney and Scoley, managers):
Jennie Caleif co. was well advertised for Jan. 31 but failed to come on account of death of her mother, and latar date promised. Duscas Clark came on 3 to much tetter house than the show deserved. Zerega's Spanish Troubadgers 16.

Pouvis' Opera House (George E. Rogers, manager): Bunch of Keys to big house 7; Monte Cristo 13; Mrs. Partington 13; Female Minstrels 17.

DuBois Opera House (Taylor and Jencks, managers: Exca Kendall in A Pair of Kids to a large and enthusiastic audience 3. The play called forth continuous laughter from beginning to end. Support good. John Dillon in Wanted—The Earth to good business 4. Co medium. Enos and Wail's Model Comedy co. to S. R. O. 6-11, presenting first night The Calley Slave. Item: T. W. Keene 15, and from the number of seats already sold, the seating capacity of the house will be fully tested.

Grand Opera House (H. S. Grimes, manager);
Margaret Mather to large and delighted audience o,
Her support is excellent. Fox and Delton 16; Hearne's
Hearts of Oak 23. The Mirgon is the favorite paper
among the profession.

OREGON.

PORTLAND.

New Park Theatre (J. P. Hewe, lessee and manager): The Pyke Opera co. in A Night in Venice, Black Mantles and The Bat to good business 4.6. This is their farewell performances. They play Astoria 7; then go to San Francisco by way of steamer, but open

in Los Angeles, not playing at all in San Francisco. We wish them success, as they have been the means of affording the musical people of Portland many pleasant hours. The Georgia Minstreis 5-1; Baird's Minstreis 50-5.

Item: Manager Howe is convalencent and is again on the street.

PENNSYLVANIA.

SHAMOKIN.

G. A. R., Opers House (John F. Ostler, manager):
Mattle Vickers, under the management of J. W. Campbell, appeared in her new play Cherub to standing-room only 8. Miss Vickers is a prime favorite with our theatre-goers, and Cherub, which is a play of no particular merit, is made very endurable at her hands and the good co. that supports her. The Hennett-Moniton co. opened a three-night engagement of comic opers 13.

WILLIAMSPORT.

Academy of Munic (William G. Elliott, proprietor): Mattie Vickers, in Jacquine. Miss Vickers is quate a favorite here. Robt. B. Mantell 21; Frank Mayo 25; Atkinson and Cook's Comedy co 27-March 3.

BEAVER FALLS.

favorite here. Robi. B. Mantell st; Frank Mayo as; Atkinson and Cook's Comedy co sp. March 3.

Sixth Avenue Theatre (C. W. Robrksste, manager). The Shadow Detect ve, with Mr. Dan A. Kelley in the title role, gave a good performance to a large gallery andience 8 Frank Mayo is Nordeck 16t Hiarlty co. 18.

Opera House (C. B. Foster, manager): DuncanC ark's Female Minsterle co. gave the vilest performance 7 ever witnessed in the city. Gardner's Karl st.

NEWCASTLE.

Park Opera House (C. M. R. Chardson, manager): Oliver W. Wren's Comedy co, for benefit of the Fire Police y to light business, the police being out above 8 to. Little Nagget Comedy co. 10, very astafactory performance, Joses Sisson and H. S. Cawthorn receiving curtain call at close of second act. Business fair.

Opera House (R. M. Alles, manager): Duncan Clark's Minstrels came to fair sized male audence 6. Without Coubt the raphest performance of the season Dan A. Kelly, in the Shadow Detective, 7, drew a small house.

Items: About thirty Newcastle Elia attraded the

Dan A. Relly, in the channel Presents, 7, in the house.

Items: About thirty Newcastle Elia attraded the benefit of the Youngstown, O., lodge on the 15 Manager Richardson, of the Park, arrived home from New York 10.—Loon Mayer, representing Arthur Rehan's On. Harry M. Clark, advance of Mignani Siegarst co., and Sheridan Corbyn, in the interest of Frank Mayo, are on the arrived and departed list for the past week. Found an admirer of the Tun Misson in Mr. Clark, who pronounced it a "clean sheet,"

Found an admirer of the THE MIRROR in Mr. Clark, who pronounced it a "clean sheet."

BUTLER.

Opera House (John S. Campbell, manager): The Wrens, in Sweethearts, disgusted a small audience a: Claire Scott, in Lucretia Borgia, to (air b-siness 6. The audience was enthusiastic throughout; it was composed of our best people. Miss Scott had Star Opera co. 18.

Library Hall (Wagner and Reis, 'managers): Floy Crowell 6-11 appeared in a repertoire of her own plays. She did apleadid business and gave best of satisfaction. Miss Crowell in a delightful little artist, possessing a very pretty and expressive face, piquant ways and strong and versatis dramatic ability. She cardes a strong, evenly balanced co., among which violet Black and C. E. Dudley deserve meation. Manager Crowell reports a good season, and says he is about to add Romeo and Juliet to his sepertoire.

about to add Romeo and Juliet to his supertoire.

EASTON.

Opera House (W. M. Shaltz, manager): Lillian Kensedy, with a very fair support, filled the week 6-11; capital houses every night. Alfred Kelcey divided the honors with Miss kennedy.

Item: A co. of amateurs "made up of fashionable young gentlemen and ladies played Snowed in 11 in Porter's Hall. The proceeds were devoted to charitable purposes. The performance was creditable.

Grand Opera House (George M. Miller, manager): Kirk and Chayton's Tourists to 6-5, to fair business. They gave a good performance. C. O. D. crowd d the house 9-11. The performance is very langhable and west londly aplauded. Mamzelle 16-18, Ratie Hart to 95.

Academy of Music (John D. Mishler, manager): Robert B. Mantell in Othelic and Moshars 18; Losis James in Gretchin st; Oliver Byron in The Inside Track as.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Mestayor's Tourists is a Paliman Car, under management of Messra. Kirks and Clarks, gave good satisfaction to a well-filled house, 9, and Rudolph Arosson's Comic Opera eo presented Erminie 21. The singing and scenery of this opera were the best we have yet had, but it has been presented so frequently that while the house was well filled it was not crowded as on previous occasions.

Charles T. Ellis so, Hanlot Brown and Jordan.

Opera House (B. C. Peats, manager): Tourists Pullman Palace Car eo. 10 to fair house. Outside of one or two specialdes and the gallery gods amusing themselves, performance very ordinary. Erminie 17, Charles T. Ellis so, Hanlon Brothers 29.

IOHNS TOWN.

Opera House (Weaver and Jordan, managers): Charles A. Loder in Hilarity 10-11 to good besiness. The place does not give Mr. Loder an opportunity to display any talent he may possess; he appeared here to better advantage with Murray and Murphy in Our Irish Visitors; support fair. Louise Arnot 20-25, Union Scout March 3-6 and Two Johns 13.

ERIE. ERIE.

Park Opera House (Wagner and Reis, managers):
Under the Gaslight 6; good business. Stage settings,
North River by gaslight and the railread scese were
excellent—as good as anything in that line seen here.
Musical business of Fullam and Hurd and clog-dancing
of Scally were especially well received. Count of Monte.
Christo e, with James U'Neill in the leading role, to
good business. The co. arrived here late and the curtain did not rise on the first act until 130. But the
audience were more than repaid for waiting by the
splendid performance. In Monte Cristo Mr. O'Neil
acts with an energy, force and pathon second to none,
the was greated with rounds of applants. Casper the
Yodler, with Charles T. Eills in the leading role, it to
packed house. Mr. Eills is notoown here, but judging
by the frequent applause anti-fired everybody. Soi
Smith Russell 18. ad's Opera House (E. Smith Strait, manager):
the heatest to Mr. Mastell's Meabars was
deficious presented at 9 without of 15 mith
Continue and evening, Wennesday last to imthe Reasel, under Fred. G. Bergen's
senset, is well supereted, and the entertainment
of the greatest expected, and the entertainment
of the first expected, and the entertainment
of the first expected of the content of the properties of the
operation of the properties of the
second to none.

MANSFIELD.

Opera House (Rille and Dittenhoefer, managers):
The Robinson House (Park to the substance of the
second to none.

He was greated with oneds of applanue. Casper the
was greated with rounds of applanue. Casper the
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was greated with oneds of applanue.

Park of the was

KITTANNING.

Opera House (Brown and Reynolds, managers): Duncan Clark's Female Ministrels packed with 'bucks' 4Jokes, etc., were heartily applauded by a heavy gallery.

Items: Starr (Dass on 1-

trems: Starr Opera co, in Erminie is heavily billed for 16. The advance sale of tickets is remarkably large. Gorton's New Orleans Minstreis billed for so. Mul-leon's Picnic March 1; Lime Kiln Club 3-10. Short's Opera House (T. W. McCreary, man North East Dramatic Association gave Abor Clouds to good-sized houses in a very creditable

MEADVILLE.

Academy of Music (E. A. Hempstead, manager):
Cawthorn and Sisson's Little Nugget Comedy co. under
anapices of Coffee co. of local fire department gave a
very humorous and entertaining performance o, and delighted a small audience. Floy Crowell 13-15.

Music Hall (E. L. Newhart, manager): Erminie was
presented 10, by the Casino Opera co. This was the
third performance by the Casino to, this season of this
delightful operate, and notwithstanding the very inclement weather and a strong counter attraction the
house was well filled. Robert Mantell 17.

White's Opera House (A. W. Van Anda, manager):
Hilarity co. o; good business. Humphrey and Crossley's Musicon's Picnic 11.

Danville.

Opera House (F. C. Augle, manager): Waite Comedy co. played to good houses Jan. 30-4. Repertoire: Pur, French Spy. Van the Virginiao, Rip Van Winkle, Black Diamonds, and Widow Bedott. Bennett and Moulton Opera co. 16-18.

Monitor Opera co. 10-18.

SHENANDOAH.

Theatre (P. I. Ferguson, manager): Bennett and Moulton Opera co. No. r presented La Mascotte, Olivette and Pinafore to well-failed houses 9-11. Louise Pomeroy 16-18; Robert B. Mantell in Monbars ss.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Maggie Mitchell as Maggie the Midget played to good business 6. Gus Williams in Keppler's Fortunes 11, to good business. Rudolph Aronsoo's Comic Opera co. 16.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Aronsoo's Opera co. 16 in Erminie 7, to large business. Mattie Vickers in Cherub 9, to a top-heavy audience, pleasing all present.

RHODE ISLAND.

PROVIDE ACE.

PROVIDED ACE.

Providence Opera House (Robert Morrow, proprietor):
Arabian Nights did a very good besiness here 6 11.
Lost in New York 12-16, with matinee. Hoyt's 71.
Soldier 17-18; Held by the Enemy 20.
Theatre Comique: Lily Clay's Gaiety co, play their second cagagement here 12-18.
Westminister Musee: Variety performances abandoned and dramatic entertainments introduced. This

week the Agnes Wallace-Villa comb. in Jack, A Night's Adventure, and the burleague of Poceheatas. The Reinhardt Comedy co. so-s5; The Galety Museum: The Mikado.

SOUTH CAROLINA.

The following cos. have played here to paying business. vis: Rhes, Fred Wards, George Wilson's Minstrels. Mrs. Iames Brown-Potter, Boston Star Concert, and Bristol Horse Show.

Items: Mr. Cramer is now painting a set of scenery for Fred Wards's play of Galba the Gladiator. He has just finished a set far Patit Kosa, and one for Katle Putnam.—Mrs. Potter while here received calls from a number of our society ladies.

CHARLESTON.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager):
Bristol's Equescorriculum, 5-10. drawing large houses
at each performance. The three matinees aggregated
over \$1.500. Emms Abbott, 10-5.
Item: Manager J. C. Patrick sends his best regards
to the MIRROR.

TENNESSEE.

TENNESSEE.

The Vendome (J. O. Milsom, manager): Professor Bartholomes's Equine Paradox 6-8 to alim houses. Lotts followed 9-11 to good business, producing the new play Paws Tietet ste.

The Masonic (E. V. Anglim, manager): Frank Granger has draws well all this week, presenting Mardo and 51 Slocum. The Gran Opera co. 14 18.

Items: The Nasivilla public seem to take deep interest at all times in Kitty Chantham, and ever watching out for news from her. Her success with the Casino co. recently and especially while 8 ling, temporarily, Pauline Hall's place in very gratifying to her legion of friends here.—Anglim and co. have decided to give up the Grand Opera House after this season.—Mr. Anglim will then devote his entire time to the Masonic. Thomas W. Wrenne, Clerk and Master of the Chancery Court. has control of the Grand and in advertising it for rent for season 1888 89.—Manager Milson in sufficiently recovered to be on the street again.—Professor A. H. Mesvill, of Vanderblit University, gave a monologue read up of Emeralda 6 at Watkins' Institute Hall, which was well attended.—The Mendelssohn Quintestic Club will occupy the same hall id.—I hear that Mande Wilson Smith, formerly of this city and now of Philadelphia, is a member of the Little Tyooon co. and is making a sice start. She is a stylish, handsome girl, accomplished and possessed of a good contraits voice.—Forence Dunbar Joined Frank Frayser's Co. here, making first appearance on the stage as Countess Therese in Mardo She acquitted herself very well indeed. She will play leading parts.—Novella Houston started out at the beginning of the season with the Farmer's Daughter co., but she returned home several weth the Farmer's Daughter co., but she returned home several with the co.

COLUMBIA.

Grand Opera House (Cal Morgun, manager): Rhea

weeks ago and is still in town. Her brother Jean is with the co.

COLUMBIA.

Grand Opera House (Cal Morgan, manager): Rhea as Hortense in Fairy Fingers to a large and appreciative audience, composed of the elite of our city. There were present the pushs of two large female schools. Rhea was herself and her support was good. She was called before the curtain three successive times. The wardrobe was the finest ever witnessed here.

CHATTANOGGA.

New Opera House (Paul R. Albert, manager): Michael Strogolf co. (Eastera) appeared to large audience, 7, and gave the rankest show ever sorn here. Kellar, the magician, followed 9-11 to fair business, and astounded his nudlences by his wonderful performances. Mr. Kellar has lately added several new and wonderful attractions.

Items: G. W. Jaquin, hite treasurer of the co., is now in advance. Mr. Jaquin mends heat wishes to This Mizon.—Lost in London (Newton Berra) 13-16.

in advance. Mr. Jaquin seeds best wishes ito The Miraor.—Lost in London (Newton Berra) 13-16.

New Mamphis Theatre (Frank Grav, manager): Lotta, to crowded houses, 6 8, presenting Pawa Ticket ato. Bartholomew's Equine Paradox 9-11, to good business. This is a novel exhibition here and caught on big, bringing forth merited applause. On Toesday anght the Memphi gave their grand Mardi Gras ball at this house in consequence of which Mr. Reed and his co. rested. Shadows of a Great City 16-18.

Items: Charies H. Greese, in advance of Shadows of a Great City, is in the city.—Will J. Duffy, business agent for Lizzie Evans, was here en route to Helean. Ark., where Mim Evans played 14-13-The opening of the New Opera House at Helean by Patti Roas 6, was a success, the S. R. O. being displayed early.—Walker's Vandeville and Robinson's Museurs are doing good business and giving a much better class of attractions than was dished up early in the season.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Field's Minstrels 6 to good business.

Elder's Opera House (James T. Wood, manager): Mile Rhea 9 to \$337 house.

TEXAS.

TEXARKANA.

Chia's Opera House (J. E. Reilley, lessee and managers): The Gilbert-Heatley Comedy Co. finished last week to good houses despite some bad weather to contend with. White Slave co. to fair business y. This play, although fine in it prosduction, does not seem to take well in the extreme South, as its sentiment casts too strong a reflection on the South, and one, too, that's not entirely true.

(Opera House, J. P. Garland, manager): An immense audience assembled at the theatre last night, 7, the attraction being the first presentation here of Lem. R. Shewel's famous American melodyama. The Shadows of a Great City. The accessry was grand and the acting well up to the standard. Biddy was transformed to a star part by the genius of Annie Ward Tiffany. Mr. Edeson's jim Farres, the convict, was true to life, and gives ample scope for this actor's specialty. Mr. Whitecar plays a strong part to perfection. City Charles and the double role of mother and daughter did full justice to the requirements of the case.

GALVESTON.

and genius deficient is many of his seniors both in age and experience. W. J. Johnston's creditable efforts entitle him to a share of the praise. Item: The sale of seats for the Booth-Barrett en-gagement began moralog 8, and in less than three hours amounted to \$3,000 and soon increased to \$4,500. I am informad that several parties secured a large number of tickets for speculative purposes. If true it is the first venure of the kind in Galveston.

vessure of the kind in Galveston.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Shadows of a Great City, s-3 matines to good houses at all three performances. Marie Prescott, matines 6; good basiness.

Item: The question of building an opera house is being actively urged here, and advocated by Mr. Greenwall. A meeting is to be held soon, and it is asfe to predict that Houston will have a magnificent theatre by mart season.

HUNTSVILLE.

Opera House (Joe E. Cooper, manager): The E. T. Stetson Tragedy Co. gave three performances here the past week to alim but well planaed andiences. This is getting to be one of the poorest show towns in Texas. All the people think of here now is church. The preachers have all been waging war on theatricals for the past four months. Church members dare not go to shows for fear of being turned out of church.

go to shows for fear of being turned out of church.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager):
Shadows of a Great City played a very successful engagement here of three performances 5-6. The play is excellent and was well received. The co. is good and gave a very even performance. Annie Ward Tiffany's etcellent character sketch of Biddy Ronan made tae hit. They carry some very fine scenery and it was well handled, One of the treats of the season so far was the engagement of Marie Prescott, supported by R. D. McLean and an excellent co. They played Ingomar, Aş You Like it and Galatea, with matinee 7-8. Muss Prescott's success here was unqualified. She is ably supported by R. D. McLean, who divides honors with her.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
Redmund-Barry co. presented Rene and krminle 3-4 to
full houses. The co.'s printing is very fine, and their
press representative is an old newspaper man. The
performance of the co. is in some parts fair, but many
scenes are simply vile. They may diaw again here, but
it will be necessary to bring some new people for the
secondary parts. The grand social event of the week
was the appearance of the Couried Opera co. in Gipsy
Baron 9 8. Houses packed each night with the best
people. Laura Bellini is the central figure of the co.,
but taken altogether the co. is first-class. The military
maneuvers executed by twenty-four girls in the last act
was excellent.

VERMONT.

BURLINGTON.

Grand Opera House (John C. Minton. manager):
Fannie Kemble in Sybil, to small house 7. Miss Kemble was well liked. Two of her songs were encored and

VIRGINIA.

Theatre (Mrs. W. T. Powell, manageress): Louis-James and Marie Walnwright is Virginius and Gretchen 2-9 attracted large and fashionable audiences, Mr. and Mrs. George S. Knight in Over the Garden Wall and Rudolph 7: 18.

Academy of Music (Thomas G. Lenth, manager): National Opera co. presented Faust, Lohengrin and the Queen of Shehn 13-15. Edmund Collier in trayedy 17: 18.

Opera House (James Logan, manager): The Holly-wood closed a good engagement 11. Hoop of Gold co 13: 18.

wood closed a good engagement 11. Hoop of Gold Co 13-18.
Theatre Comique (W. W. Putnam, manager): Pearl Davis, song and dance; Lizzie Ray and Sadie Connelly, danseuse, are the new faces announced for 13-18.
LYNCHBURG.
Opera House (T. H. Simpson, manager): Louis, James and Marie Wainwright played Virginius 6 to fair house.

house. Bijou Theatre (E. A. Emerson. manager): Professo Andre's Carnival of Noveltles closed a very successfu

engagement 11.

DANVILLE.

Academy of Music (J. M. Neal, manager); Mr. and Mrs. Louis James (Marie Waiswright) 7 in Virginius to about the largest andiesce of the season. It was also a highly appreciative audience and bestowed liberal applanae especially uson the principals is the cast. They were repeatedly called before the curtain and at the end of the fourth act Miss Waiswright was presented with a beautiful cashet of flowers. The co. is exceptionally strong in support and the performance here was a dramatic event long to be remembered.

a beautiful cashet of flowers. The co. is exceptionally strong is support and the performance here was a dramatic event long to be remembered.

ROANOKE.

Opera House (Tennyson and Simpson, maragers): Louise Arnot closed her week's engagement 4, to the capacity of house; man; were turned away. This was the most successful week this season, Recipts were \$1,418,0, J. S. Marphy presented The Kerry Gow 6 to a fair house; performance did not give satisfaction. All that was seen of the horse in the blacksmith shop scene was the jockey and a noise to represent the supposed stamping of his horseahip,outside.

Academy of Music (W. H. Sherwood, manager): Katie Hart in The Quaker's Child 7 did a deservedly large business. The star is winsome and clever and her support is of unusual excellence. Louis James and Marie Wainwright so-s: to packed house. Gretchen, lagomar and Virginius were rendered during the engagement in an sibe manner and one which assures Mr. James and his co. a warm welcome on their return. National Opera co. 17-18.

Opera House (James Logan, manager): A Hoop of Gold by a good co. filled this theatre nightly and at afternoon matiness last week. This week, Under the Lash is attracting large business.

Items: George Newton is now manager for Katie Hart and is booming, hus star energetically.—Nearly every seat in the Academy, has been sold for every performance of the National Opera co.—The boys say that Treasurer Joseph Le Faurche, of the Academy, contemplating his budding muntache with considerable solicitude for some time past.—A Lodge of Ella will be installed in our sister city, Portsmouth, Va., in the near future. Norfolk Lodge will attend in a body and start the baby lodge on its weary way.—Manager Sherwood, of the Academy, is considering the practicability of adding Cape Charles city to the circuit which he has built in from this centre, and Which visiting managers say is a spiedidly paying one.—Manager Leith, of the Mozart Academy, Richmond, dropped down to see us this week.

WEST VIRGINIA.

WEST VIRGINIA.

PARKERSHURG.

Academy of Music (M. C. Van Wiskle, manager):
Margaret Mather, supported by Fred Paulding and a
very strong co. presented Romeo and Juliet in the
grandest style it has ever been out before the Parkersbarg people, 10. The elite of the city was in attendanae, this being the banner entertainment of the
season. Miss Mather as Juliet won the hearts of her
audience at first sight and Mr. Paulding had an equal
share, both being called before the cursain at the end of
each act. Frederick Paulding has made a great stride
in the dramatic world since he hast trod the boards of
the Academy, some six or seven years ago. Mrs. Sol
Smith, Fred W. Peters and Milnes Lev.ck afforded
laughable amusement to the spectators.

WHEELING.

Opers House (F. Riester, manager): McNish, Johnson and Slavin's Minstrels drew one of the largest and
best pleased sudiences of the season, 6, S. R. O. sign
displayed early. Rosins Vokes and a splendid co, gave
two of the most finished performances ever witnessed
here 7-2; business good. Rag Baby, alightly threadbare and the co. does not compare with that of former
reseasons, 10-11, fair business. Arthur Rehan's co., 1718; Annie Pizley so; Karl, the Pedler w;

Grand Opera House (O. C. Genther, manager);
Charles A. Loder co. delighted three large andlences 68. Clair Scott with a fair co. presented Locretia
Borqia and Mary Stuart, 0-11, business good. Mattle
V ckers 16 18; Hollywood Opera co. so-sy.
Items: Matthew H. McNabb has been made business
manager of the Grand Opera House.—Mary Antonio
has severed her consenction with the Charles A. Loder
co. and returned to Philadelphia.

WISCONSIN

(Opera House, J. P. Garland, manager): An immense audience assembled at the theatre last night, 7, the attraction being the first presentation here of Lem. R. Shawel's famons Americas melodysms. The Shadows of a Great City. The accessry was grand and the acting well up to the standard. Biddy was transformed to a star part by the genius of Ansie Ward Tiffany. Mr. Edeson's Jim Farres, the convict, was true to life, and gives ample scope for this actor's specialty. Mr. Whitecar plays a strong part to perfection. Clyde Harron in the double role of mother and daughter did full justice to the requirements of the case.

GALVESTON.

Tremont Opera House (Greenwall and Sou, managers): Marie Prescott s-4. Our public betrayed lack of judgment is not according to that tal.nied actress according to that tal.nied actress accommensurable patronage, more artistic and charming impersonations of the characters of Parthenia, Rosalind and Portia never having been witnessed here. R. D. McLeam is a professional of but three srasoons' experience, but his commendable work shows a training and genius deficient is many of his seniors both is age and experience. W. J. Johnston's creditable effort.

McKee Rankin has always been a favorite here, and will gain new laurels as Bessie Farfax. The plece gave satisfaction. Mr. Delorme as Alexander Fairfax, and William S. Harkins as Jack Mason, were very good. Leonore Bigleow lacks power in the emotional nearts the balance of the co. are competent. Thomas W. Keene 16.

People's (I. S. Raynor, manager): A variety and athletic comb, including Muldoon and Lewis, the wrestlers, and under the management of Parso: Davis, of Chicago, have been doing a big business 13-15.

Museum (Jacob Litt, proprietor): A convention of colorad babies have attracted large crowds 13-15.

Items: Carrie Coote, of the Deacon Brodie co., was unable to appear on account of sickness. Her part was taken by Edith Bird, who did it exceedingly well on such short notice.—R. L. Marsh, for many years manager of the Grand, was is town this week. Rumor has it that he contemplates going into the show business again.—The Arion Musical Club gave a concert 14, composed entirely of war songs. The entire house was sold for the occasion. They were compelled to repeat the concert the night following.—The past week has been one continual round of masquerades, and the theatres have had poor attendance in consequence.

MADISON.

Turner Hall (McConnell and Pregnet, managers):

Turner Hall (M:Connell and Pregnet, managers):
Last sight to a good house Frank Howard as Sam'l of
Posen. They were decidedly weak as a co. and void
of any special merit. First appearance here. John
Dillon 18:

BELOIT.

Geodwin's Opera House (Howard and Wilson, managers): The City Band gave a concert to an appreciative audience y. Receipts \$175.00. Genevieve Rodgers Dramatic co. 9-11. Jennie Dunning, the soubrette, made a hit.

JANESVILLE.

Opera House (P. L. Myers, manager): Mrs. McKee
Rankis played in The Giant Mine to a full house 9.
Support fair.

WYOMING.

LARAMIE.

Maennerchor Hall (Wil'iam Marquardt, manager):
Neil Burgess as Mrs. Josiah Puffy in Vine, 3, to tair
house.

Opera House (Rhodes and Guertico, managers):
William Redmund and Miss Barry in Rene 6; pleased
audience. W. H. Powers' co. in The Dry Leaf 8.
Carleton Opera co., matinee and evening 18.

CANADA.

Grand Opera House (O. B. Sheppard, manager):
The engagement of Kiralfy's Lagardere the past week
has been a success. They opened up 6 to a two-thirds
house, but the audience nightly grew in proportion,
so that the business for the week was large. The cowere good and scenle effects the best in years on the
boards of the Grand, and Kiralfy sustained his reputatation in the spectacular line. H. Gilmour and W.
H. Lytell (great favorites in Toronto) were among the
members of the co. Hoodman Blind with Frederic de
Beileville and Viola Allen this week, Duff Opera ce. in
Dorothy next.

LONDON.

LONDON.

and Opera House (john H. Davidson, manager):
k Jones in Si Perkins to small house 8, although
leserved better patroage; Janauschek as Meg
iles se had good-sized audience. Supporting co.

Merries to an an good-aset assisted. Supporting co. first class.

ST. THOMAS.

Cpera House (George S. Claria, manager): Janauschek presented Guy Manuering to a fair house at advanced rates 9. She gave a powerful rendition of the part of Meg Merriles, although there is hardly enough seen of the character to satisfy her adience. The support was only fair, Miss Lingard and Messrs. Chaplin, Rich and Carden being worthy of mention.

HAMILTON.

Jananschek appeared to fair business 6-7, presenting Mother and Son and Meg Merriles. The play was only fairly mounted, the co. poor. A number of local events filled out the remainder of the week.

MONTREAL.

Afademy of Music (Henry Thomas, manager): Lost in New York to fair business 6. Dorothy 13-18; Hoodman Bland so-56.

Theatre Royal (Sparrow and Jacobs, managers): The

Bind so-s6.

Theatre Royal (Sparrow and Jacobs, managers): The words S. R. O. but faintly picture the audience that greated Zono, the Magic Queen on the opening night. Nobody's Claims 3; 18 Great Wrong so-s6.

Item: The pupils of Mrs. De Angelis Waters, a well-known menician of this city, gave a very successful concert in the Queen, a Hall 9. Amongst the best performers were Jennie Robertson and L. Luduking.

DATES AHEAD.

Managers of travelling combinations will favor us by making every week advance dates, and mailing the same a time to reach us on Monday.

DRAMATIC COMPANIES. M. PALMER'S JIM THE PENMAN (Western co.): hicago 13-18, St. Paul so-5, Minneapolis sy-March 3. Chicago 13-18, ot. Fami so 5, minneapous sy-march 3, Milwankse 5-16.

M. PALMER'S JIM THE PRIMAM (Southern co.): New Orleans 13-18. Houston, Tex., so-1, Galveston sa-3, San Antonio s4-5, Austin sy, Waco 38, Dallas so-March 1, Dennison s, Sherman 3, Fort Worth 5, Paris 6, Texarkans 3, Hot Springs, Art., 8, Pine Bluff 9, M. PALMER'S JIM THE PRIMAM (Special): Jersey

A. M. PALMER'S JIM THE PRIMAM (Special): Jersey City 13:18.

ADA GRAY: Washington 13-18, Newark 20-5, Philadelphia 29-March 3.

ALORE IN LONDON CO.: N. Y. City 13-18.

A NIGHT OFF CO.: Wichita, Kas., 13-16, Joplin, Mo., 17, Springfield 15, Memphis, Tenn., 20 s. V.cksburg, Miss., 23, Baton Rouge, La., 24-5, New Orleans 27-March 3, Baton Rouge, La., 24-5, New Orleans 27-March 20, 20-20,

Mise, 23. Baton Rouge, La., 24-5, New Orleans 27-March 2.

ARMINE FIXLEY: N. Y. City 12-18.

A. R. WILBER CO.: Pasadena, Cal., 13-18.

AGHES HRENDON: Cincinnati 13-18.

ARTHUR REHAN'S CO.: Wheeling, W. Va., 16-18. Colmbus, O., 20-2, Springfield 23-4, Dayton 25-6, Cincinnati 27-March 3.

ATEMBOON-COOK CO.: Lancaster, Pa., 13, Harrisburg 20, Williamsport 27-one week each.

ALICE HARRISON: Philadelphia 13-18, Newark 20-5, Philadelphia 13-18, Newark 20-5, Philadelphia 13-18, Newark 20-5, Inference City 17, Moberly 18, Hamibal 20, Quincy, Ill., 21, Keokuk, Ia., 22, Burlington 23, Muscatine 24, Davenport 3'.

Davesport s'.

Ansay's Uncle Tom Co.: Glassboro, N. J., 16, Woodbury 19, Moust Holly 18, Burlington so.

BOOTH-BARRETT Co.: Dallas, Tex. 16-19. Fort 'Worth
18, Waco so, Austin st, San Antonio ss-3. Los Angeles 27, 9, San Francisco, March 5-24, San Jose 26,

Stockton 27, Sacramento 28, Denver April 2, Omaha.

Neb., 9-11.
BERFI, MAGINLEY: Detroit 13-18. Chicago so c.
BARRY AND FAY: Kansas City 16-18. Topeka so-s:
Wichita so-s3. Wichita se-s;
Buscu of Kays: Louisville, Ky, 16-18, Evansville,
1ad. so, Vincennes st, Terre Haute ss, Jefferson City
st, Lawrence, Kans., 24, Leavenworth 25, Kansas City

BUNCH OF ANY.

Ind., so, Vincennes st, Terre Haute ss, Jenesse.

1nd., st, Lawrence.

1nd., st, Lawrence.

1nd., st, Lawrence.

1nd., st, Louis st, Louis st, Louis st, Louis ss, Webash st, Anderson st, St.

1nd., st, Louis st, Lawrence st, Lare Scott Co.; Mackeesport, Pa., 13-14, Tyrone 15, Charme Scott Co.; Mackeesport, Pa., 13-14, Tyrone 15, Houtsdale 16, Phillipsburg 17-18.

1nd., 1nd., st, Louis st,

Crawfordsville, Ind., 23. La roll.
Mich. 25.
CRECKERED LIFE: Cincinnati 13-18. Louisville 20-5,
CRECKERED CAPE.
CARLES ENIN VERBER: Hartford, Ct., 23-5.
C. A. LODER: E. Liverpool, O., 17, Beaver Falls, Pa.,
Claveland, 20-5.

CHARLES EFIN VERNER: Hartford, Ct., 23-5.
C. A. LODRE: E. Liverpool, O., 17, Beaver Falls, Pa., 18, Claveland, 20-5.
CATTLE KING CO.: Rochester, 13-18, Troy 20-25, Montreal 27-March 3.
DANIEL BOONE CO.: Hartford, Ct., 16, Putnam 17, Webster 18,
DIOW BOUCICAULT: New Bedford, Mass., 16, Salem, 17, Waltham 18, Boston 20-March 3,
DEWMAN THOMPSON: Cleveland, O., 13-18, Cincinnati 20-25, Louisville, Kv., 27-March 3, St. Louis 3-10. Chicago 12-24, Detroit 26-31, Indianapolis April 27, Pittaburg, Pa., 9-14, Brooklyn 16-28, Boston 26-May 12,
DOWLING HASSON CO: Montreal 13-18, Brooklyn 20-5, NY. City 27-March 3, Philadelphia 2 10.
DAN'L SULV'S CO: Elizabeth, N. J., 16, Yonkers, NY, 17, Harlem 20-5, New York City March 5.
DEACON BROODE CO: Chicago 10-24, New York City 27-March 10, Jerney City 13-17, Baltimore 19 24.
EDWIN ARDEN: St. Louis, Mo. 13-18, Chicago, Ill., 20-5, Englewood 27, Joliet 28, Ottawa 20.

sy-March 20, Jersey City 18-17, Baltimore 19 26.

EDWIN ARDEN: St. Louis, Mo. 13-18, Chicago, Ill., 20-25. Englewood 27, Joliet 28, Ottawa 29.

ETHEL TUCKER'S CO.: Owego, N. Y., 16-18, Chittenango 20 29, Canostota 23-25, Oceida 27-March 3, Cleveland, 27, Senaca Falls 8-10, Geneva-12-17.

EMMA PELL DRAMATIC CO.: Webster, Mass., 13-18, Westfield 20-25.

EFFIE ELISLER: Leadville 16-17, Aspen 18, Montrose 20, Canon 21, Pueblo 29, Colorado Springs 23, Fort Collies 24, Cheyanne, Wyo., 25.

EDMUND COLLER: Richmond 16-18, Baltimore 20-5, Wilmington Del., 27-March 3.

EUNICE GOODRICH: New Albany 12-18, Henderson 20 5.

EDWIN MAYO: Cincinnati 20-5, Baltimore 27-March 3, Washington 2-10.

KERA KENDALL: Wabash, Ind., 16, Huntington 17, Fort Wayne 18, Elkhart 20, Charlotte, Mich., 21, Bay City 22-23, East Saginaw 24-25.

TLOY CROWELL: Meadville, 13-18, Newcastle 20-5, Franklin 27-March 3, Oil City 5-10.

FANNA MARCH 25, Oil City 5-10.

FANNA MARCH 25, Oil City 5-10.

FANNA MARCH 25, Oil City 5-10.

FANNAMA (Hanlons): Omaha, 16-18, Denver City 20-25.

FARNY DAVANDER: N. Y. City Feb. 27—inuct, Section.

FANTASMA (Hanlons): Omaha. 16-18, Denver City 20-25, Fard Bayton Co.: St. Louis, Mo., 13-18.

FRED, WANDE: Birmingham, Ala., 13-16, Meridian, Miss., 19, Jackson 18. Shreveport, La., 20, Marshall, Tex., 21, Tyler 29, Palestine 23, Houston 24-5, Galveston 27 8. Brenham, March 1, Austin 2-3, San Antonio 5-6, Waco 7-8

FRANK: SLABADIE: Buffalo 13-18.

FRANK: MAYO: Youngstewn, O., 17-18, Meadville, Pa., 21, Titusville 22, Bradford 23, Williamsport 25, N. Y. City 27—indef.

FRANK: FRANNE: Mobile, Ala., 17-18, New Orleans 20-5.

PRANE FRANE: Mobile, Ala., 17-18, New Orleans
100-5.
PLORENCE BINDLEY: Brooklyn 13 18, N. Y. City 20 5.
PRANE JONES' SI PERKINS Co.: Logansport, Ind.,
10. Lafayette 17, Kankakee, Ill., 18, Chicago 20-5.
PRANCES BIRNOP: New Orleans Feb. 6 12.
FRANK S. DAVIDSON CO.: Gettysburg, Pa., 16.
PRILLY VINCENT CO.: Sioux City, Ia., 13-18.
GRISSHER-DAVIES CO.: Los Angeles, Col., 13-18.
GRAY-STEPHENS CO.: Toledo 13-18, Detroit 20 5, Chicago 27-March 3
GRAY-STEPHENS CO.: Toledo 13-18, Detroit 20 5, Chicago 27-March 3
GRANAM-KARLE CO: Auburn, N. Y., 13-18, Wauseon,
O. 20-5, Fostoria 37-March 3. Tiffin 5-10.
GREMAN DETECTIVE CO:: Mechanicsburg, Pa., 17,
Middleton 18, Elizabethtown 19, Mount loy 21,
Manbeim 21, Coatsville 24
GOLDEN GIANT CO:: Chicago 13 18, Minneapolis, Minn.,
20-25, St. Paul 27-March 3. Duluth 5, Eau Clair,
Wis., 6, La Crosse 7, Milwaukee 8-10.
MARBOR LIGHTS: Pittsburg 13-18, Philadelphia 20March 3, N. Y. City 5.
HELEN BLYTHE: Omaha, Neb., 16, Council Bluffs, Ia.,

Wis., 6, La Crosse 7, Milwauser, 13-18, Philadelphia 20-Harring Richts: Pittsburg 13-18, Philadelphia 20-March 3, N. Y. City 5.
Hallen Blythe: Omaha, Neb., 16, Council Bluffs, Ia., 17-18, Sioux City 20, Sioux Falls 21-22, Huron 23, Mankato 24-25.
Hardin-Voy Lear Co.: Cincinnati 13-18, Chicago 20-March 3.
Haney Izying: Boston 23-Feb. 18, N. Y. City 20.
Haney Izying: Boston 23-Feb. 18, N. Y. City 20.
Hoodman Blind Co.: Toronto 13-18, Montreal 20 5, Boston 27-March 3.

HOLE IN THE GROUND Co.: Denvey 19-16.
HERME'S HEARTH OF OAK: Clackment 19-95.
HIGHEST BENDER: Clackment 09-95.
HIGHEST BENDER: Clackment 09-95.
HEALD BY THE EMEMY (Northern): Bath, Mo., 16,
FORLING 19-16. FROVISENCE 20-26, Washington 20-9.
HELD BY THE KERMY (Southern): Clockment 30-9.
HERMY E. DIENY: Estimore 13-28, Washington 20-9.
HENTIE BENEAUD CHARE: Willismetic, Ct., 18,
IDA VAN COUNTLAND: Ionia, Mich., 19-18, Jackson 20-5, Ana Arbor 29-March 3.
INCE COMEDY Co.: Milford, Mass., 16, Mariboro 17,
Hudson 18, Maynard 20, Loominster 21, Cheisen 22,
IVY LEAF CO.: San Francisco 13-18,
JOHN S. CLARKE: Philadelphia, Doc. 26—indef. 222-203.

Son. Humphy: St. Louis 13-18, Chicago so-5, Adrian, Mich., 27, Toledo March 1-3, Loudon, Ont. 6-7. Hamilton 8-10, Boston 12-17, Brookly JOSEPH MURPHY: St. Louis 13-18, Chicago 20-5, Adrian, Mich. 27, Tolede March 1-3, Loudon, Out., 6-7. Hamilton 8-10, Boston 12-17, Brooklyn 19-24.

JAMES-WAINWRIGHT CO.: Philadelphia 13-18, Lancaster 20, Reading 21, Wilkesbarre 20, Scranton 23, Washington 27- March 1.

JAMES O'NRILL' 2 MONTE CRISTO (Fechter Verson): Philadelphia 13-18, N. Y. City 20-2, New Brunswick, N. 1. 27, Plainfield 38, Elizabeth 29, Reading, Pa., March 1, 3.

March 1 3.

JOHN A. MACKAY: Buffalo 13-18.

JAMES CONNOR ROACH: Brooklyn 6-18.

JENNI' CALEF: Buffalo 20-5.

JESSIE BONSTELLE: Kikhart, Ind., 16. South Bend 17-

JOHN A. MACKAY: Buffalo 13-18.

AMES CONNOR ROACH: Brooklyn 6-18.

IENNI* CALEY: Buffalo 20-5.

JESSIE BONSTELLE: Kikhart, Ind., 16. South Bend 17-18.

JESSIE BONSTELLE: Kikhart, Ind., 16. South Bend 17-18.

JENNIE KIMBALL'S MAM'ZELLE CO.: Reading, Pa., 16-18. Washington 20-25.

JEMNIE YEAMANE: Columbus 12-18. Cleveland 27-March 3.

J. B. POLK: Cincinnati 13-18. Davton 50. Piqua 51.

Sidney 32. Lims 23. Findlay 24. Tiffic 35. Detroit 27-0.

JENNIE HOLMAN: Shrevport 13-18.

JOHN DILLON: Green Bay, Wis., 25. Oconto 29. Peshtigs 38. Marinette 49. Menomines, M.ch., March 1. Escanaba 2. Marquette 2. Negaunes 5. Ishpensing 6. Houghton 7. Hascock 8, Red Jacket 9. Lake Linden 10.

JOHN S. MUEPHY: Atlanta Ga., 13-16. Montgomery, Ala., 19. Birming'am 18. Pensacola, Fla., 20-21.

Mobile, Ala., 22. Vicksburg, Miss., 23-24.

KATE CASTLETON: Chicago 39-18.

KIRLIY'S AROUND THE WORLD: Minneapolis 13-18.

Miwawkee 30-5. Chicago 39-18.

KEEP IT DARE: Salem. Mass., 16. Glouc-ster 17.

Haverhill 18. Chelses 50. Lowell 31. Amesbury 29.

DOVEY, N. H., 23. Portamouth 24. Brockton, Mass., 25.

LIZIE KVAMS: Helena, Ark., 12-16. Greenville, Miss., 17-18. New Orleans 52-5.

LIZIE KVAMS: Helena, Ark., 13-16. Greenville, Miss., 17-18. New Orleans 52-5.

LITTIE NUGGET: Titusville, Pa., 16. Corry 17. James-towa, N. Y., 18.

LIGHTS O' LONDON: Newark 13-18. Philadelphia 20-5.

Baltimore 27-March 3.

LOUISK ARNOT: Philadelphia 13-25.

LOTTA: Kassas City, Mo., 13-18. St., Joseph 26.

AICHISON, Kas., 21. Leavenworth 22. Topeka 39-4.

Wichita 25. Pueblo, Col., 27. Colorado Springs 28-0, Leadville March 1-3. Denver 5-10.

MMS. Modjeska: Troy, N. Y., 16. Albany 17-18.

MORA Co.: Rome. N. Y., 13-18. Auburn 20-5.

Micaal Stroodyf (Keeshin's): New Orleans 13-18.

Mora Co.: Rome. N. Y., 13-18. Robots 20-5.

Mora Co.: Rome. N. Y., 13-18. Nontgomery 22.

Selina 23. Atlanta, Ga., 24-5.

Mass. James Brown Potter: New Orleans 13-18.

Mass. James Brown Potter: New Orleans 13-18.

Mass. James Brown Potter: New Orleans 13-18.

Mass. James Brown Potter: New Orl

MAGGIR MITCHELL: Brooklyn, E.D., 13-18, N.Y. City 30-5.

MESTAVER-VAUGHN CO.: N. Y. City 30-Feb. 11,

MULDOON'S PICKIC: Brownsville, Pa., 15, Uniontown 16, Mount Pleasant 17, Scottdale 17, Greensburg 20, Irwin 21, Lotrobe 22, Blairsville 33.

MILTON NOBLES: Richmond, Va., 23, Norfolk 22, Danville 33, Lynchburg 24, Atlanta, Ga., 27-8, Chattanooga, Tenn., 50, Nashville March 1-3, Memphis 3-7, Huntsville 8, Chattanooga 9-10, Augusta, Ga., 12, Charleston, S. C., 12-14, Savannah, Ga., 15, Macon 16, Columbus 17, Birmingham 19, Selma 30, Montgomery 21,

MOULTON CO.: Springfield, Mass., 13-18, Waterbury 30-5, New Bedford 27-March 3, Mazulla: N. Y. City Jan. 9—indef. run.

MARIR PRESCOTT: Snerman, Tex 16, Paris 17-18, Gainesville 30-1. Fort Worth 29-3, Dallas 24-5, Tyler 27, Shreveport, La., 28-9, Texarkana, Tex., March 3, Pine Bluff 7-8, Cairo, Ill., 12, Evansville, Ind., 14-15, New Albany, Ind., 19, Lexington 21, Mount Gilead 18, Wooster, O., 20, Alliance 21, Wellsville 22, Cadiz 23, Martin's Ferry 24, Steubunville 35, East Liverpool 27, New Lisbon 28, Niles 29, Leatonia March 1, Warren 2, Ashtabula 2, Mattin's Vickers; Wheeling, W. Va., 16-18, Toledo, O., 20-25, Murkay Murphy: Salem, Mass., 16, Chelsea 11, Murkay And Murphy: Salem, Mass., 16, Chelsea 11, Murkay And Murphy: Salem, Mass., 16, Chelsea 11, Murkay And Murphy: Salem, Mass., 16, Chelsea 11,

SO-95.

MURRAY AND MURPHY: Salem, Mass., 16, Chelsea 11, Portland, Me., 13, Lewiston 14, Bangor 15, Biddeford 18, South Framingham, Mass., 50.

MONTE CRISTO CO. (Lindon's): Osceola, Ia., 16-18, Chariton 50-8, Indianola 23-5, Des Moines 27-March 3. March 3.
My GERALDINE: New Orleans 13 18
MONROE AND RICE: Chicago 13-18, Aurora 20, Peoria
21, Lafayette. Iod., 22
MESTAYER'S TOURISTS: Paterson, N. J., 13-18, Balti-

more 20-5.

MODEL Comedy Co: Aurora, Ill., 13-18, Ottawa 2025, Bloomington 27-March 3, Valparaiso, Ind., 5-

WARO 2-3. N. C. GOODWIN: N. Y. City 13-25.

N. C. GOODWIN: N. Y. City 13-95.

OLIVER W. WERN CO: Nellsville, O., 17, Liverpool
18, Salineville 19, Alliance 30, Canal Fulton 31, Orrville 39, Londonville 33, Bucyrus 34.

OSBOURNE-STOCKWELL CO.: San Francisco Dec 5—indefinite season.
OLIVER BYRON: Hartford, Ct., 16-18.
ONLY A FARMER'S DAUGHTER CO.: Hutchinson, Kas.,
16, Wichita 17-18, Eureka 30, Wellington 31, Winfield
32-3, Emporia 34, Osage City 35, Topeka 37-8, Atchison 39-March 1.

PAT MULDOON CO.: Paola, Kas., 35, Olathe 17, Wyandotte 18, Liberty, Mo., 30, Lexington 31.

PARLOR MATCH CO.: Philadelphia 13-18, N. Y. City
30-55.

PARLOR MATCH Co.: Financepola 13-18, N. 1. City 20-5.
PATTI ROSA: Palestine, Tex., 16, Galveston 17-18.
PRICE'S BAD BOV: Cleveland 13-18, Washington 20-5.
Philadelphia 27-March 3.
PRIE BAKES: Kansas City 13-18. Rich Hill, Mo., 20,
Nevada 21, Fort Scott 22, Springfield 23, Fort Smith
24. Pine Bluff, Ark., 25.
ROBERT DOWNING: Newport, R. I., 16, Fall River,
Mass., 17, Bro:kton, 18, Lynn 20, Lawrence 21-22,
Lowell 23, Manchester 24,
ROBSON AND CRANE: N. Y. City Sept. 26—indefinite

ROBSON AND CRANE: N. Y. City Sept. 26—indefinite serson.

RHEA: Evansville, Ind., 15-16, Kansas City 20 5.

ROBINSON-HOOVER CO: Tremont, O., 13-18, Adrian, Mich., 20-25, Battle Creek 27-March 3.

RUN OF LUCK: Philadelphia 13-March 17.

RANCH 10 CO: Louisville, Ky., 13-18, Cincinnati 20-5.

ROLAND REED: Helens, Ark., 16, Little Rock 17, Fort Smith 18. Hot Springs 20, Pine Bluff 21-29, Cairo, Ill., 23, Evansville, Ind., 24, Terre Hante 25, New York City 27-March 10.

RICHARD MANSFIELD: Philadelphia 13-18.

ROSE OSBORNE CO.: New Orleans 13-18.

ROSE OSBORNE CO.: New Orleans 13-18.

SALSBURY'S TROUBADOURS: Cleveland, O., 16-18, Pittsburg 20-5.

SALSBURY'S TROUBADOURS: Cleveland, O., 16-18, Pitts-burg 90-9.

SILVER KING CO.: Boston, 13-18.

SILVER KING CO.: Boston, 13-18.

Nashville 90-5. Chattanooga 97-28 Knoxville 99-March 1. Lexington, Kv. 9-3. Cincinanti, O., 4-10.

STREL MAN'S OUR BOADDING HOUSE CO.: Waterbury, Ct., 17. Meriden 18, New Britain 90. Danbury 91, New London 92, Mystic 93, Middleton 92.

STREETS UP NEW YORK: St. Paul, Minn., 13-18, Minneanois 90.

STREETS OF NEW YORK: St. Paul, Minn., 13-18, Minneadolis 30-5.

SKIPFRD BY THE LIGHT OF THE MOON: Baltimere 13-18, Philadelphia 20-5, New York City 27-March 3, Paterson, N. I., 5-10. Hobbken 12-17, Newark 19-24, Elizabeth 26, New Brunswick 27, Yonkers, N. Y., 28, Mattawan 29, Bridgeport, Ct., 30, Northampton, Mass., 31.

Sol Smith Russell: Hornellaville, N. Y., 16, Bradford, Pa., 17, Erie 18.

Sam'l OF Posen: Pullman, Ill., 16, Streator 17, Bloomington 30, Danville 21, Mattoon 22, Decatur 23, SALLIE HINTON: Newark, O., 13-8, Mansfield 20-5, Wooster 2- March 3, Canton 5-10.

STILL ALABM CO.: Minneadolis 13-18.

STUART DEMANTIC CO: Nebraska City, Neb., 13-8, Plattsmouth 20-5, Freemont 27 March 3, Sioux Falls, Dak., 5-10, Austin, Minn., 72-7.

TARRE PROM LIFE: Albany 17-8, Syracuse so-5, Rochester 27 March 3, Troy 5 to.
Their laisa Haarts: Hoboken 13-16, Brooklyn 20-5,
N. Y City 27-March 3,
T. J. Farrow: Bucyrur, O., 16, Tiffin 17, Upper Sandalah 4, Albany 1

N. Y. City 97-March 3.

T. J. Farson: Bucyrus, O., 16, Tiffin 19, Upper Sandusky 18.

Town Lots Co: Springfield, O., 16-y. Canton 17, Keokuki La., 19. Fort Medison so, Ottumwa 11. Oskalosa 29. Des Moines 21. Omaha 24. Atchison. Kas., 27-S. Leavesmorth 29 March 1. Topeka 2-3.

TRICKE Co.: South Bend, Ind., 16-S. Chicago 19-27.

THOMAS W. KERNE: Milwaukee 16-S. Danville, Ill., 20. Lafayette, Ind., 21. Logansport 28. Fort Wayne 23. Lima. O. 24.

TOURISTS P. P. Co.: Paterson, N. J., 13-S. THROWN UPON THE WORLD. Plymouth, Mass., 20. Rockland 27. Stouchton 29. Newport, R. I., 24. Williamsburg, Pa., 27-March 3. Deston 12-7.

THROWN UPON THE WORLD. Plymouth, Mass., 20. Rockland 27. Stouchton 29. Newport, R. I., 24. Williamsburg, Pa., 27-March 3. Drocklyn. Dr. S. Providence 19-18. Brooklyn 20. Brocknon, Mass., 26. Providence 19-18. Brooklyn 20. S. N. Y. City 27-March 3. Under THE GASLIGHT: Paterson, N. J., 13-18. Baltimore 20. Philadelphia, Pa., 27-March 4. Brooklyn, N. Y., Feb. 3, Albany 18. Syracuse 19. Rochester 26. Troy April 3. Montreal, Can., 0. Toronto 16.

ULLIE AKERSTROM: Chelsea, Mass., 13-18. Haverhill 20. 4, Conc 19. J. Lyons 9 13.

VERNOMA JARBARU: Cedar Rapids, Mich., 16. Des Mounes 17-18. Davenport 20. Chicago 27-March 3. Washington 5-10. Baltimore 12-17, Pittaburg 19-24, Philadelphia 26 21.

WEBSTER-BRADY CO.: "Chico, Col., 13-16, Red Bluff 17-18. Redding 20. Yerks 21-2. Ashland 29, Lalm 24. W. J. SCANLAR: Lowell 16. Worcester 17-18. Lawrence 20. Brockton 21-2, Fall River 29, Lyns 29, Lyns 29, Swatham 29, Priland, 27 Bli River 29, Lyns 29, Lyns 20. St. Lonis 20. Lonis 21. St. Lonis 20. Lonis 20. English 20. Sp. St. Lonis 20. Lonis

WAITE COMEDY Co.: Wilkesbarre, Pa., 13-15, Pittston so 55.
WHITE SLAVE Co.: Paducah, Ky., 17. Cairo, Ill., 18. St., Louis so 5. Louisville 27-9, Frankfort March 7, Lexington 2, Hamilton 3.
WINNETT'S PASSION'S SLAVE Co.: Columbus, O., 13-15, Alliance so, Akron 21-2, Warren, Pa., 23, Jamestowa, N. Y., 24 5. Buffalo 27-March 3.
WINNETT'S GREAT WRONG Co.: Troy 13-18, Montreal 20-5, Toronto 27-March 3.
WAGES OF SIN: Utica, N. Y., 16-18, Hartford, Ct., 20-2.

WESSELS' DRAMATIC Go.: Ligonia, Col., 18, Pom 27.
ZITKA: Baltimore 13-18.
ZOZO: Buffalo 13-18. Cleveland 20-28.
OPERA AND CONCERT COMPANIES.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Chillicothe, O., 26, Zanesville 17, Steuberville 18, Baltimore 20 5, Washington 27-M vrch 3.

BERNETT-MOULTON OPERA CO. A: Dayton, O., 13-18, Indianapolis, Ind., 20-23, Evansville 27-March 3.

BENNETT-MOULTON OPERA CO. No. 1: Danville, Pa., 16-18, Milton. Pa., 20-22, Lock Haven 23-25, Bellefonte 27-20, Tyrone March 1-3, Huntington 3-6, Wifflingtown 7.

BENNETT-MOULTON OPERA CO. B: Saratoga, N. V., 16-18, Utica 20-25, Syracuse Feb. 27-March 3.

BENNETH-MOULTON OPERA CO. B: Saratoga, N. V., 16-18, Utica 20-25, Syracuse Feb. 27-March 3.

BENNETH-MOULTON OPERA CO. B: Saratoga, N. V., 16-18, Utica 20-25, Syracuse Feb. 27-March 3.

BENNETH-MOULTON OPERA CO.: San Francisco 13-March 3. Los Angeles March 12-17, Denver 20-25, CASHNO ERMISHE CO.: North 12-17, Denver 20-25, CASHNO ERMISHE CO.: North 12-18, 16-19, 1

30-indefinite.
LITTLE TYCOON OPERA Co. (Spenser's): Pittsburg so-25.

MENDELSSOHN QUINTETTE CLUB: Chattanooga, Tenn., 14-31, Birmingham, Ala., 38-39.

McCaull Opera Co. Philadelphia 30 Feb. 18.

MacCollin Co: Grand Rapids, Mich., 13-18, Muskegon so 22. Battle Creek 37-35.

NATIONAL OPERA Co.: Petersburg, Va., 16, Norfolk 17-18. Washington, 19-25, New York 37-March 31.

Noss Family: Plymouth, In 1., 16, Rocaester 17, Peru

RHINEHART OPERA Co.: Providence, R. I., 13-March 3. March 3.

STARR OPERA Co.: Indiana, Pa., 15. Gallitzin 16,
Butler 17-18. Oil City 20-5, Toledo, O., 27-STARR OFERA Co.: Indiana, Pa., 25. Gallitzin 26. Butler 19-18. Oil City se-5, Toledo, O., 27. March 3. TILL FAMILY CONCERT Co.: Wytheville, Va., 16. Bristol, Tenn.. 17. Johnson City 18. Greenville 20. Morristown 21. Knozville 22. Athens 23. Cleveland 24. WILBUR COMIC OPERA Co.: Baltimore 13-18. Paterson, N. J., 20. Hoboken 27. Philadelphia March 5-17. MINSTRELS.

MINSTRELS. BURTON AND BURKE'S Co.: Amesbury, Mass., 16-18

Fall River 30-5.

Barlow Brothers' Co.: Johnstown, N. Y., 16. Little
Falls 17, Illion 18, Rome so, Norwich 21, Binghamton
22, Ithaca 24.

HAVBRIY'S: Philadelphia 13-18.

HAVBRIY'S: (Southern): San Diego, Cal., 16-18, Los

HAVERLY'S (Southern): San Diego, Cal., 16-18, Los Angeles so-95.

HENNESSY BROTHERS': Newburyport, Mass., 16-18.

HI HENRY'S: Stonington, Ct., 16, Mystic Brikge 17, Norwich 18, Donnelsonville so.

HICKS-SAWVER: Defiance, O., 16.

MCNISH, JOHNSON AND SLAVIN'S: Detroit 16 8, Bay City so. Saginaw 21, Grand Rapids 22, Kalamazoo 23, Fort Wayne 24, South Bend 25.

SCHOOLERAFT AND COES: Pittsburg 13-18.

WILSON-RANKIN: Ft. Worth, Tex., 16, Sherman 17, Honey Grove 18, Ft. Smith, Ark., 20, Helena 22, Pine Huff 23, Hot Springs 24-3, Memphis, Tenn., 27-9, Clarksville March 1, Nashville 3-4.

VARIETY COMPANIES.

VARIETY COMPANIES.

VARLETY COMPANIES.

VARLETY CO.: Indianapolis 13-18, Cincinnati so 5, Pittsburg s7-March 3, Baltimore 5-10.

EARLY BIRDS: Louisville, Ky., 13 78.

GUS HILLI'S Co.: N. Y. City 13-March 3.

Howard Athenaum Co. Lincoln. Neb., 15-16.

HARRY WILLIAMS' Co.: Boston 13-18.

Hydr's Specialty Co.: Baltimore 13-18, Pittsburg 23-25.

HYDE'S SPECIALTY CO.: Baltimore 13-18, Pittsburg 20-95
MARINELLI'S CONGRESS: N. Y. City 6-93.
MIGNANI-SIEGRIST CO.: Jamestowa, N. Y., 18, Buffale 30-35, Cleveland, O., 37-March 3.
NIGHT Owns: Brooklyn 13-18, Newark 20-5.
PAT ROONEY: Pittsburg 20-5.
RENTZ-SANTLEY CO.: Philatelohia 13-18.
REILLY-WOOD CO.: Newark, N. J., 13-18, Washington 30-35, Baltimore 37-March 3-18.
SHEFFER-BLAKELY: Cincinnati 13-18.

MISCELLANEOUS.

BRISTCL'S EQUESCURRICULUM: Augusta, Ga., 13-18, Savannah 20-5, Jacksonville, Fla., 27-March 3. Wilmington, N. C., 5-7, Raleigh 8-10, Petersburg 12-14, Lynchburg 15-17, Stunton 19-21.

HARRMANN: N. Y. City 13-25, Brooklys 27-March 3. HURLBURT'S EQUINES: Aubura N. Y., 13-18. KELLAR; Nashville, Tenn., 15-17, Springfield, O., 20, Dayton 27, Columbus 22-25, Cleveland 27-March 3, Norwalk 5, Franklin 7, Titusville 8.

BARTHOLOMEW'S EQUINE PARADOX: Pine Bluff, Ark., 16-18, Little Rock 20-25, Fort Worth, Texas, 27-March 3, Dallas 5-10.

She has the complexion of a peach. Pozzoni's Medicated Complexion Powder did it. Sold by all druggists,

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

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Professional Doings.

-Little Ollie Redpath for next season in the Hilarity -C. L. Williams has recovered from a long and dan-

-Lottle Florence Brockway, the child actress, has -Louise Pomeroy opened the New Opera House at Lehightown, Pa., last week.

—Li lian Twon closed with the Corinne Opera com-pany Feb. 7, to join the Adonis company. —Manager Palmoni states that W. H. Arnold left May Pomeroy's company in Massachusette

The Lights of a Great City will go on the road next -A new theatre, with a seating capacity of 1800, is being built in Rochester, to be ready for opening Sept.

-Carleton Opera company will open the Summer

-The Columbia Theatre, Chicago, Manager Daniel helby announces, will reopen on Feb. 26. All its time

-Effic Ellsler will open the New Theatre at Mont-ose, Colorado, on Feb. so. Seats are selling for the oc-asion at \$5 each. —James Owen O'Conner has engaged Sid Fox as manager, and Thomas L. Diggens 12 associate-manager for his sext tour.

Monte Cristo since September, and is satisfied with the profits of the tour.

—Arrangements are being made by Kate Pursell to produce Helen Mowat's play. A Woman's Lie, in June, with the suthor in the cast.

—The City Opera House, Watertown, N. Y., is clowed for the rest of this month. Manager E. M. Gates is in New York seeking attractions.

—Frank Broaker has everaged Hattle E. Hawley, Arthur Smith and Harcourt Verne to support Julia Anderson in Ines for her Spring tour.

—Harry Gilfoil, of the Streets of New York company, sprained his ankle at Burlington, and Manager Kusel played the part of Dad at short notice.

—Play pirates had better beware of Dr. Charles Howand, who will presecute any infringement of his rights in the several plays under his management.

—Lacy and Arthur are looding for a double quartette of good voices for the engagement of The Still Alarm at the Fourteenth Street Theatre on March of.

—Charles T Vincent has sold his farcical comedy. On the Quiet, to Charles T, Parsloe, He will resume his starring tour on Feb. so, at Orange, M. J.

—Winsett's Passion's Slave company continues to do a good besience. Fanny, Delano, having recovered from her illness, has resumed her part in the play.

—Manager H. R. Iscobs has perchased all rights to The Lights of Lendon and The Romany Rys. He intends putting them on the road with ness excessry.

—Corlanse will appear at H. R. Jacobs' Hobolen Theatre, Vebruary so, as Dantes, is the first production.

W. H. Mitchell, Rai Clarendon, Harry C. Lewis, C. Elichards, George L. Allen, W. L. Gleanon and J. L. Ashtpes, Ellict and Ashtpes purchased the sole right to the play from Howe and Hummell.

—According to a cabled report the will of Jenny Lind bequeathes to her grandson the cablest of books presented to her by New York fire companies, to her humber of the property of the maintenance of peop students, and to the University at Uosala, Sweden, 5000 crows to his poor students who propose entering the ministry of the Protestant Church. The singer's personal property is valued at £20,50.

—The importance of orecastions against the ignition of somety has repeatedly been urged by Tax Mixaon, with practical suggestions, such as the treatment of canvas with taugstate of soda, and also the application of a solution of arbestes, which was said to have been accessfully tried by a Belgian engineer at the Theatre de Monnane, at Brussels. Still another plan is now advanced. It is the invention of a painter, Ernst Topper, who mess lastead of canvas, finely woven write guars the meshes of which are hilled in with a facility composition. The Idea will be tested at the Coort Theatre, Mussle, shortly.

—A Liverpool brewer has recently invested a contrivance for the prevention of the block ades that occur at the exits of theatres is case of pasic. A number of iron bars are placed perpendicularly round the exit in the form of a agment of a circle, the apertures between the bars being sufficiently wide to admit of an adult possing through counfortably, so that if there was a pasic the audience would make for the barriers when they would spread out and pass through the arritre audience passed out through the barriers in three minutes and a few seconds.

—The portrait on the front page of last week's Mix-

passed out through the barriers in three minutes and a few seconds.

—The portrait on the front page of last week's Minman was that of R. A. Roberta, a singing comedian and
dancer, whose experience of the stage commenced at
the age of five years. Since that time he has played in
almost every country in the world. At seven he played
with Percy Roselle in Jack and His Eleven Brothers, in
one of the pantomines for which Drury Lane was celebrated. He was then taken up by the minstr I Pell, and
afterward appeared as a child tragedian. He then underwent the true actor's appr. nticeship is J. F. Warden's
stock company at Beliast. Afterward he played in
Belfast, Dublin and Manchester, in such contrasting
parts as the Hariequin one week and Horatio and Lastrees, in support of Barry Sullivan, the next. He
supported Samuel Phelos in that actor's last two proviacial espaguements. This versatility led him to manage Olney's circus and play the equestrian acts in Maseppa, etc. He j'nied M'ss Maryatt, and toured Ireland in Irish comedy with his own company. Next he
poplied himself to comic opera and developed into a
singing actor. At the Strand, London, he appeared in
The Ring and the Keeper, After this he went round
the world, terminanting his tour here. He is about to
produce his musical dreams Good News, an adaptation
from the French. E. T. Webber is Mr. Roberts' man-

Mozart Academy of Music. Walter S. Craven

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All contracts made with Mr. J. K. Strasburger, the late lessee for the present or coming season, will hold good, and managers are requested to give immediate notice of such contracts.

Open Time in March, April and May. Correspondence is solicited. Direct communications to Mr. THOMAS G. LEATH, who is been reappointed manager.

A. BARGAMIN, Chairman

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Bidwell's New Orleans Theatres WEEKS COMMENCING

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Managers of first class theatres wishing to play any of
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produce it with all its grand effects; also carry entire
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March 7, 13, 14, 15, 16, 17, 22, 24 20, 30, 31; April 2, 3, 4, 30, week; May 10, 11, 12, 28, week. Also Booking Now for Next Season (Independently of Circuit) the Following First-class Houses:

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embracing an authentic list of all the dramatic companies on the road during the season of THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a list of Professionals at liberty. Also a list of American Dramatists and prominent Dramatic Critics,

An important feature will be a classification of Leading Men, Leading Women, Heavies, Lomedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR,

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc. PORTRAITS AND ART-WORK.

In connection with the Obituary List, the Annual will present full-page portraits of prominent Actors and Actresses who have died during 1887. To the work will be appended a complete analytical index. The book will be bound in cloth, and the paper and press-work will be of an excellent quality.

PRICE, ONE DOLLAR. * A limited number of pages will be set apart for advertisements. Terms and other particulars furnished on application.

THE NEW YORK MIRROR, Fifth Avenue and Twenty-first Street. Gossip of the Town.

H. T. Wilson is arranging a starring tour for Kate Purssell in a dramatization of Ned Buntlines's story, "Calamity Jane; or, the Queen of the Plains."

W. J. Scanlan played his largest engagement in Boston at the Globe last week. The receipts are given as over \$6,000.

Evans and Hoey have decided not to go to Australia with The Parlor Match, and canceled their enga gement. The reason is, the prevalence of the roller-skating craze in the antipodes. The comedians will go to Europe, bent on pleasure, June 15.

According to Manager Mart Hanley business at the New Park Theatre increases steadily. Last week the receipts were the largest of the present season, which, by the way, is far ahead of the last. If the theatre were as large again it could be filled, and not a night passes that the management does not have to refuse

Rose Coghlan's return to Wallack's Theatre interferes in no way with her future plans, as her engagement with Gus Pitou does not begin until next September.

Jennie Yeaman's resumes her season in Our Jennie at Columbus, O., next Sunday night, leaving New York to-morrow.

The Society for the Prevention of Cruelty to Children forbade the appearance of Clarence Worrall, the boy cornetist, at the Bijou yesterday (Wednesday) af ernoon.

Richard Hyde and Louis C. Behman, the Brooklyn managers, have resumed the lease of Harrigan's Park Theatre for five years from the owner, Rebecca B. Johnson, at a yearly the owner, Reberental of \$15,000

Robert G. Moore, of THE MIRROR, lost his eldest daughter on Friday last. He has the heartfelt sympathy of his associates. Mrs. Fernandez has signed a contract for two

years with Maud Stillman, a whistler, who, it is claimed, rivals Mrs. Alice Shaw, Sol Smith Russell closes his season on Feb.

The Spring and Summer tour of Mrs. James Brown Potter opens at Cincinnation March 19. Thence she will go to the Pacific Coast, opening at the Baldwin Theatre, San Fran-cisco, on April 16.

S. L. Pierce, who, for many years, was one of Barnum's agents, died on Sunday at Greenfield, Mass.

On Monday next Steele Mackaye will be seen for the first time in this city as Paul Kauvar at the Standard. Carrie Turner will play Diane and Sara Neville Scarlotte.

William Lewick, a brother of Gus Williams, died on Saturday last at St. Vincent's Hospital, of consumption. The funeral took place on Monday in Baltimore. The B. P.O. Elks will not have a ball this year.

Instead of it, however, they will celebrate the twentieth anniversary of the founding of the order on next Sunday night by a public social session, at the Fourgeenth Street Theatre, which bids fair to be well attended. Ther three orchestras and a host of talent.

The following performers appear at Tony Pastor's Theatre next Monday night: Ryan and Richfield, the Julians, M gyie Cline, Bartlett and Lorraine, Harry Woodson and Laura Bennett, the Healys, the Ventinis, Earle and Miles, and Fred J. Huber and kitty Allyne.

On Monday last H. S. Taylor received from Al. Hayman a check on the Second National Bank for the sum of \$1,731 55, royalty on the first week of The Dark Secret at the California Theatre, San Francisco.

J. W. Herbert has been engaged for the production of The Flower of Pekin at the Bijon on March 12.

Exactly 438 members of the class of 87. Yale College, have reserved seats at the Hy perion Theatre, New Haven, for the opening night of Check 44. This is in honor of Theresa Vaughn, whose brother was a graduate of the class of '87,

Owing to the large attendance at the Satur-day matinees of The Wife, Manager Daniel Frohman has decided to introduce a series of matinees at the Lyceum after Lent in order to relieve the pressure.

The second annual ball of the A. M. S G., association composed of the attaches of the dison Square Garden and employes of the Barnum and Bailey Circus, will be held in Ferrero's Assembly Rooms next Monday

The American rights to Decoré, the new Paris, recently, have been purchased for \$5,000 by T. Henry French, who intends producing the piece here as soon as possible.

Carroll Johnson and Bob Slavin have adopted for their title Carroll and Slavin's Refined Minstrels. They send THE MIRROR a certificate of the marriage of "genius, mirth and minstrelsy," accompanied by a duplicate wedding-ring ring, commemorative of the

The record of the New York dramatic year of 1886 7 is found in the bound volume of the New York Amusement Gazette, which is sold at the office of publication, 947 Broadway. A valuable feature is an analytical index, show ing the attractions in the city each week dur ing the season.

Eva French, known as Little Eva, and for quite a while of the Union Square Theatre, arrived recently from Leipzig, where she had been completing her education. She is now finishing her elocutionary training under Har riet Webb, and has secured a position as sou-brette at one of the city theatres.

Robert B. Mantell, who has been making a study of Othello and rehearsing it the past two months with his company on the road, will appear in the role for the first time at the Academy of Music, Reading, Pa., next Satur-day afternoon. Monbars was also given its first presentation in Reading.

Walter Hubbell, a well-known actor, has written a book which is to be published by the Brentano Brothers. It is entitled "The Great Amherst Mystery," and is a narrative of an experience with ghosts in a genuine haunted

United Council, No. 1035, Legion of Honor, rooms. The Council, which is composed almost entirely of people connected with the theatrical profession, was entertained by W. H. Maxwell, Charles W. Smith, Harry Fisher, Dave Reed, Charles H. Patterson, Thomas Ballentine, Ruby Brooks, John Carroll, and

Mrs. Harriet Webb announces a course of

six Lenten readings on Thursday mornings, at eleven o'clock, beginning to-day, at her rooms 12 East Twenty-third street. Each reading will be devoted to the works of a special author, in the following order: Feb. 15, Longfellow; Feb. 23. Scott; March 1, Byron; March 8, Owen Meredith; March 15, Burns; and March 22. Browning. 22, Browning.

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Mr. Warren's original songs, "Vesper Bells" and "Papa, Sweet Mamma and Me" received several encores.—St. Louis Gibbs. Democrat.

The scrices between Norah (Mrs. Harry Bloodgood) and Terdy Cregan (Mr. Charles Warren) are very amusing, and the songs that they a'ng extremely effectining.—Now Orleans Times-Democrat. Nov. 1.

Charles Warren as Teddy Cregan and Mrs. Harry Bloodgood as Norah Brophy sang several beautiful songs, and the divertisement was the pleasant portion of the drama, Columbus (O.) Journal, Nov. 18

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